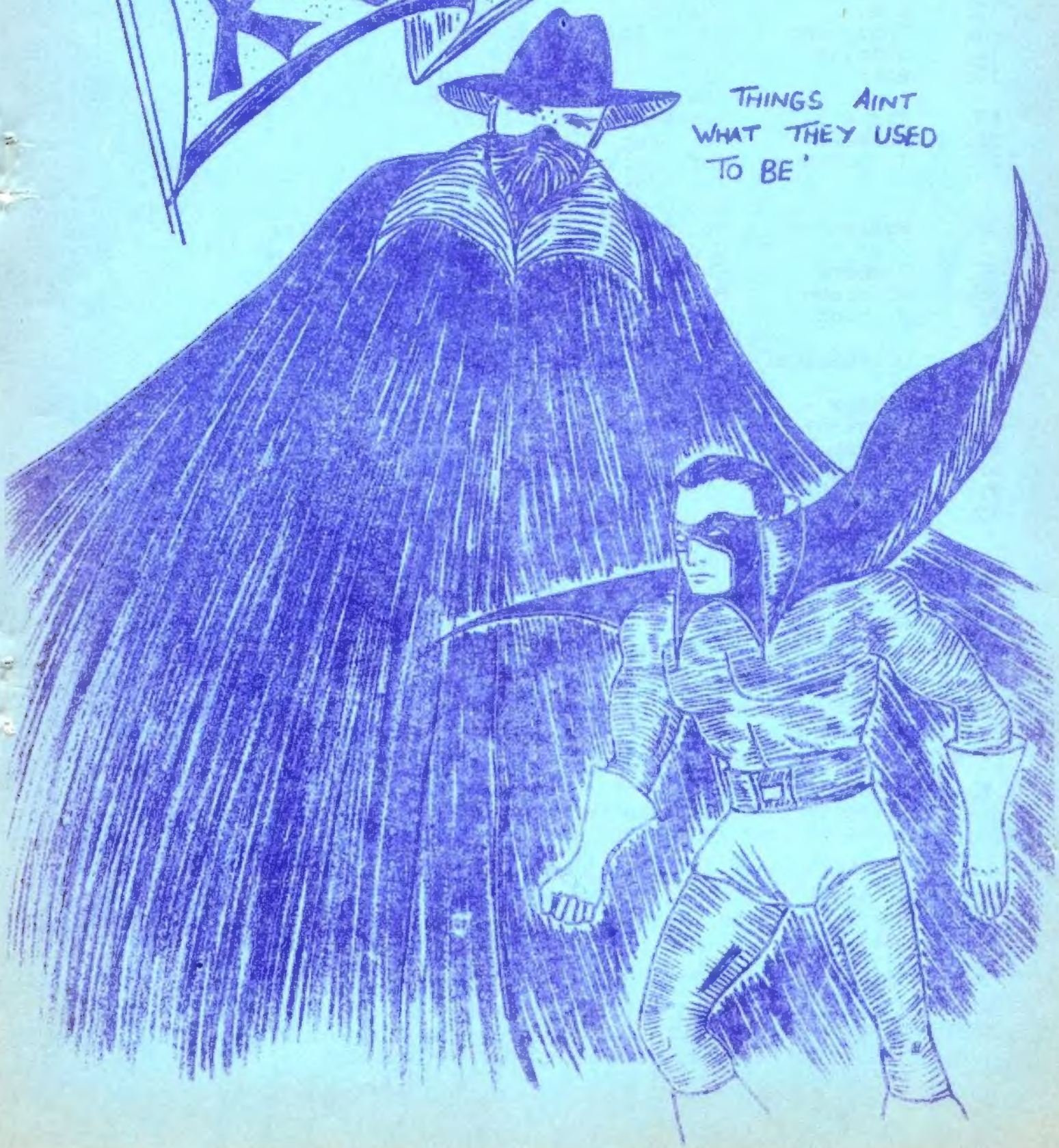
K-a

ISSUE NO. 11
AUGUST, 1965



CONTENTS

CAPA-alpha #11 August, 1965

Central Mailer: Jerry G. Bails, 22529 Karam Ct., Warren, Michigan

PAGE	CONTRIBUTOR	TITLE (number of pages for credit)
1.	Brosnan*	**The Shadow, past and present, illo (1)
2.	C.M.	Contents
3.	Thompsons	Rainy Days, #4 (8) mc
11.	Johnson	Small Talk, #5 (2)
13.	Barr	Light Water, #3 (?) (2) mc
		The Rogue, #3 (?) (2) mc
17.	Zerbe	Saraband, #11 (?) (3)
21.	Russell*	Our Gang, #1 (4)
25.	T. McGeehan	Tape Recorder Report, #4 (3)
		K-a Additions, #2 (1)
		Bit-O-Gab, #2 (2)
31.	Moslander	World-Wide Comics Cartel Newsletter, #5 (?) (1)
		Cross of Fire, part 1 (fict.) (4) mc (1)
37.	Richard	Chatter, #2 (2) mc
39.	Alderson	Barsh? #4 (?) (2)
41.	Jackson	A Page for the Doodler (0)
		Beta, #1 (5) mc
47.	J. McGeehan	Info, Comments, and Gab (8)
		Fanzine Listing, #2 (4)
59.	Wehrle	King of Zornah, part 2 (strip) (2)
61.	Sampson*	What's Up in Comicdom, #1 (1) mc
63.	Rothermich	Wandering Miner, #5 (4) mc
67.	Brosnan*	Sweet Revenge (fict.) (4)
71.	Bails	Along the APA-ian Way, #2 (1)
72.	Brosnan*	Silver Starr, illo (1)

*First contribution **Shadow © by Conde Naste Pub., Inc.

****

PLEASE NOTE:

✓ Use colored paper if at all possible. Help brighten the pages of K-a.

✓ Leave ample margins, especially on the spine-side.

✓ Please submit cover art, preferably on masters and in color. Let me know if you're planning a memeo or litho cover.

✓ We can use back cover art too.

✓ Please number the issues of any regular department. It'd be less confusing if these numbers corresponded with the number of appearances of your department in K-a.

___ Please remit $1.00 (or make it $2.00) to cover mailing costs.

✓ If you don't have a total of 4 pages in this issue and the last, then we'd better be hearing from you next issue or know the reason why not!

****

HATS OFF to Dell for LOBO #1; it's a beginning!

CREDIT WHERE IT'S DUE: TOTAL WAR is from the typer of Leo Dorfman, who is one of the three main Superman writers.

RAINY DAYS

Issue #4, for mailing with CAPA-Alpha August 1965

EDITORS: Don + Maggie Thompson, 3518 Prospect Ave., Cleveland, Ohio 44115

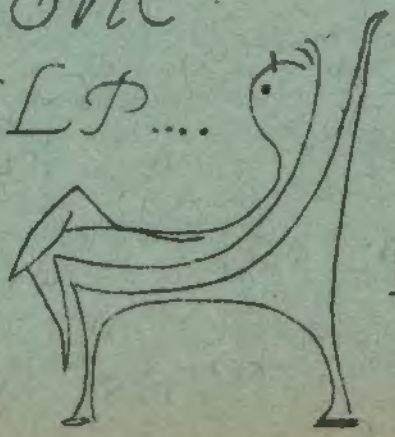
CREDITS: This page is by Maggie. Look at the top of each succeeding page for author identification. All illos more or less by Maggie.

LETTER OF COMMENT FROM GEORGE METZGER

I too was gassed out of my mind by Total War Comics. I couldn't believe it. One glance told me Wood was doing it too. I let my friends read it. It gassed them too. We concluded that it HAS to be written tongue in cheek. Like that cop looking at the fleet in the New Jersey harbor and saying: "There's somethin strange about all this..." or all the civilians getting killed off and someone says: "But it's Total War..." Don't know what it will do to kiddies' minds. Will it somehow warp their future? Worries me a bit. But I dug the hell out of it and faunch madly for the next issue as Gold Key enters the same sort of wild Comic arena that Marvel is in. They are really hoping to catch the kids with this one. War and Wally Wood. Wham, bang, barrrrooom! Wow.

And sat around digging the new issues of Pop Art Comics, Marvel to the rest of the world who doesn't Know yet... The Fantas4 is really hooking me, plus Madam Medusa turns me on. And I usually don't like redheads either. Ummm. And Nick Fury, agent for SHIELD gassed me even more. Really far out crap in those few pgs. Like that conspicuous car which just happens to be made of the same alloy as nosecones for rockets etc etc, so it can blissfully roar thru flaming napalm... But the tires? Or that giant hovering helicopter HQ... They're up pretty high. Shouldn't those cabins be pressurized? And what'll happen when Fury tosses that chair thru the porthole? Any James Bond fan can tell you that. And I recall, just as I typed that that they did that on UNCLE too. About the last episode before the summer reruns took over. UNCLE was damn good before the reruns took over, yes.

CAN ANYONE HELP....



if so, please write:

ALVIN FICK
FORT JOHNSON
NEW YORK
12070

Can you suggest anyone able and willing to contribute material (articles, basic information, photos, etc.) for a chapbook devoted to:

ALEX RAYMOND?

END OF EXISTENTIALISM AND BEGINNING OF CHITTER CHATTER, FOLKS

Hey, all you model-makers out there in comicdom! You know you don't have to make those Aurora and Revell models just the way the directions tell you to, no matter whether you like them that way or not. Of all the models I've put together, I have completely followed the directions on none of them. (For one thing, I'd be years just waiting for the glue to dry properly--for another, if you simply paint all the parts and stick them together, they end up pretty sloppy-looking. I have to give them at least one more coat.) Superman, for example, is incorrectly color-coded (the yellow "S" on his cape). If you're doing Superman as Captain Marvel (the model which I am the proudest of having done), of course, you switch everything around. And give that damned blue plastic about twenty coats of white paint in order to cover up the blue--why don't they use nice white plastic, like Revell?

Superboy is a hell of a thing to manage--why can't they work out an easy way to stick on capes, for crying out loud? (Superboy is especially difficult to manage if you are letting things dry before you work with them further (damned glue dissolves paint which goes all over if you don't), because if you do, your stupid little dragon will be minus a tongue--it doesn't fit in the closed mouth.) Batman has the most idiotic color directions and posture directions of any of them. This can be remedied if you file the face a bit (trying to remove that roundness of head and thinness of face), paint the face as you darn well know it goes, and swing Batman out by his hand--using only that as connection to the rest of the model. He'll then be swinging out instead of staggering around, holding on to the tree to keep himself from falling flat on his ridiculous face.

As for the Revell models (Much Nicer to Work With, thanks to the nice white plastic, which is far more precise in its feature delineation and thanks to its much more sensible division of figure), the Phantom's trunks can be a problem. You've got to watch out not to put an odd number of stripes on them. And as for that belt-- If you followed strip coloring directions, you'd be forever doing it in trying to get the belt stripes alternating; I just ignored 'em, myself. But with Flash Gordon, if you don't like the globe over his head (try it without glue to see if you do), don't, for heaven's sake, put it over his head. The figure is quite capable of holding the helmet with his arm--as he does in our version of the character. (But watch it with the glue on the plastic helmet; it'll cloud the plastic if it smears.)

Thus ends the hobby corner for this month.

"BIG BARGAINS," JERRY B.?

Not to quarrel with your terms, Jerry, (and yes, we want to keep on getting your price lists)... But in your latest price list, you have America's Favorite Cartoonists "A MUST" at $4. Now we could be very wrong, but it seems to us that (at least a couple of months ago) it's still on sale from the publisher at $2 the copy. And we can still pick up (not mint condition, admittedly) copies of that issue of Newsweek at about a nickel an issue (a far cry from $1 per) in Cleveland.

I'd not criticize you for selling at those prices, but anyone who would buy at that rate... I'm just quietly grateful that we bought all that stuff when it came out...

Set us and the record straight on the above, if you feel any need

to; as far as we're concerned, any dealer has the right to charge whatever he feels he can get for an item. (And we've just broken our long-standing rule of never spanding over $5 for any comic--but it'll be a long time and a pretty special comic that'll make us do it again. We spent $6, for those of you who must know.)

WORDS, WORDS, WORDS — Whatever made Billy Placzek an "expert"? Best-known comics fan--I won't quibble. But an "expert"? We don't blame him for any fluffs on To Tell the Truth--no one ever claimed a collector had to be an "expert" before.

As a matter of fact, there are very few experts in comics fandom, when you come right down to it. Oh, I can think of about twenty, but most of them are limited to a certain area of the field. And almost all of them are tied to their files. Get 'em on a personal appearance show or s omething where they haven't got their indexes with them and see what happens. (Note I didn't say all of them are file-tied; I can think of two or three that aren't that I know of.)

SORROWS AND JOYS — Sherman Howard, reported in these pages a few issues back as a West Point appointee, lost out on his chance there because of his bad eyes. Good enough to be drafted eventually, but not good enough for the Point. We're sure he'd do just fine at OCS, though.

And his brother, Wayne, has just been named one of the hundred high school students around the country to take part in a summer scholastic endeavor at Yale University. Tough luck, Wayne, it's always sad when only the second-rate schools notice you.

ANENT ACTIVITY REQUIREMENTS — It strikes me that this is one occasion when it is much simpler and less space-consuming for each member to assume the job of reminding himself of his duties. Jerry's dire threats do come in time for the more absent-minded among us to scurry hurriedly about to get in our few pages' worth--in case of emergencies.

But it's easier for all to try to get something in at least every other mailing--which would mean a terribly thick K-a if we made our self-imposed deadline--but then, which of us ever do? This way, you know you've missed one deadline and have got to get in the next mailing. But if you can't keep track of every third issue's publication, I don't suppose it's much easier to keep track of every other issue's ditto...

Us? We're working on keeping ourselves in bonus points, and we have no plans to fall behind minimum requirements for some time.

CONTINUED FROM LAST ISSUE — When last we saw the busy Thompsons, they were fretting and blithering over trying to get out of their lousy little apartment. The reason for our delay in RD#4 is partly due to the entire matter--that is, house-hunting has been wild, folks.

But, if the GI Bill holds up and if we're not quite as broke as we fear we are, we are currently in the process of buying a house. A real whole building to ourselves with privacy and lots of lawn (though not much in the way of trees)! A house with four bedrooms (one of which will become a library--though not a lending one) and other rooms, too! We're not counting on it--it's still tentative (subject to VA approval) --but it looks barely possible.

We won't be changing our address before September, in any case, and we'll let you all know when it happens. Don't hold your breaths, but you may all hope like crazy for us, if you would. I hate this apartment.

ALLEYS It still seems to me that the way to handle the Alley Ballots is to encourage every fanzine pubber to publish a copy of the ballot in his fanzine. This prevents one-sided votes (from those exposed entirely to one fanzine--which will affect at least fanzine Alley voting) and missing ballots (from those who do not subscribe to that fanzine or who are not friends of those running the show and who therefore might hesitate to vote). It would increase participation and ensure wider, more representative votes. I'm sure--as an example that has little to do with the question--that many, many subscribers to CA have never so much as seen an Alley ballot.

Duplication of ballots can be avoided in much the same way it is now avoided--including the signing of ballots and invalidation of both ballots in case of duplications... (And are there maybe enough fans in NYC to count all the ballots there--in a Gigantic Alley Talley--thus avoiding some of the problems of getting all the verdicts in on time? Umph?)

MAILING COMMENTS FROM MAGGIE Here we go, gang.

Jeremy Barry: Sorry, but I see no Kirby influence on Severin's work in the Fury story--outside of any layout or kibitzing Kirby may have done, and I don't think he did much. This is Our Boy Johnny Severin doing his customary brilliant work--with more gusto than we've seen him exhibit in a long time--since EC, in fact. And we're delighted to see him back, doing his typically fine art.

Mc-Williams and Williamson are, indeed, two different people. And we sympathize with your wondering.

Ryans: You are kind, nice people and we thank you for all the nice things you say occasionally about Thompsons. But I wonder, regarding your comments on the pleasures of pubbing in K-a, whether K-a may not spell the eventual end of "Comicdom." You find K-a charming relaxation from Down Under--we find it ditto for Comic Art. It's so much easier than running off 500 copies for people who have paid cash to see something they expect to be worth 50¢... It would be awfully easy to settle into the Slough of Apadom forever.

Oh, by the way, I wouldn't say that Bjo is "mysterious." Just unforgettable--unforgettable to everyone who meets her. She's one of the magic people of the world. (I recall one fan's discription of what happened when she was in a nasty auto accident--in the hospital during her recovery, she Took Over. Everyone in the place found themselves running her errands, obeying her iron whims, and generally seeing what they could do to comfort and amuse her during her stay there.) And she's a fine artist. And charming. And--as I said--unforgettable. But not mysterious. (She's Mrs. John Trimble, if that helps any. And Bjo is pronounced "bee-joe --short for Betty Jo.)

(Maggie)

Paul Moslander: It's about time for us (Don and me) to drop our discussion of the CCA with you--at least until you've read some of the things you claim to discuss. To begin with, may we suggest you try some of the following?:

Fredric Wertham. Seduction of the Innocent. New York: Rinehart & Company, Inc., 1954.

Fredric Wertham. "It's Still Murder." The Saturday Review, April 9, 1955.

The Journal of Educational Sociology, "The Comics as an Educational Medium" issue, December 1949 (Vol. 23, #4).

Gershon Legman. Love & Death: A Study in Censorship. New York: Breaking Point, 1949.

And, finally, but perhaps most important, read as many of the "New Direction" EC comics as you can lay your hands on--or, rather, maybe you need even more than that. Read the prime of EC's production rather than its dregs (which you seem to be judging by hearsay, anyway).

You keep coming back to the "few" anti-bigot stories comics have run. ("If I seem to be repetitious it's mainly because the companies have not deigned to produce other major efforts in this regard, not that the Code Authority has been stepping out of bounds.") But many besides those you cite were created by EC before the Code. Of course, "Judgment Day" was not initially produced under it--and if you'd read much of the New Direction--or, for that matter, the New Trend Shock SuspenStories--you'd know darned well that the "message" stories in that direction were well and very frequently handled by EC. That EC, one of the few to try to fight the Code, was also the one producer in large quantity of the anti-bigot stories is interesting. It is also interesting that you don't know a darned thing about them--except for the ones that have been either recently reprinted or cited to you as examples of such work. Just offhand, let me name "In Gratitude" (Shock #11), "Hate" (Shock #5) and "The Lonely One" (Impact #4). That last was published after the Code and had no point thanks to the Code's insistence on changing the story so it wouldn't "offend." I read it when it came out and didn't understand it. My mother couldn't figure it out. When Don and I talked it over, years later, we finally worked out together how it must ha ve been changed and what the point must originally have been.

And there were their public conscience things like their unforgettable "A Baby"--anti-war and anti-bomb (Frontline Combat #10). EC didn't limit itself to one message.

Read what you're talking about. And wait a few years to see more censorship in action than you apparently have.

And tell your buddy to try solutions to fit his problem--like mousetraps or maybe even using that shotgun on his mice. And answering analogies in the terms of the analogies originally given.

And stop assuming we haven't read something we're discussing--we have read the Marquis de Sade and haven't noticed any perversions cropping up lat ly. And you?

If, by the way, the Academy's approval or disapproval of Code censorship to your mind "isn't even an issue," then you might drop the whole shmear. It isn't something you'd quit over; it is something Don would quit over. Different points of view. Hooray. We plan no boycott of anybody or anything--and the Academy needs no single member, we trust --it's simply a matter of, say, leaving the John Birch Society when it becomes apparent that the JBS isn't fighting for the things you believe in. You wanna join the, say, Communist Party to direct it and fight it from the inside? Good luck to you.

Howard Keltner: Yes, Howard, I fear you did, indeed, miss "the best that EC ever published." Too bad, and we heartily recommend that you try to get your hands on Valor, Two-Fisted Tales, and Impact. And, if you like war comics (which, come to think of it, I guess you don't), try Aces High. No reason anyone should force himself to read comics he doesn't enjoy--at least for relaxation. The "hacking to bits" type ending was not "typical of most of the material published by EC" though certainly more so of Creepy. Again, you'd better include your "that I have read" phrase... With prices of New Direction and New Trend ECs so relatively low with prices of the rest of the field, I wish some people would pick up some of the finer EC items... (This isn't necessarily aimed at you, if you really don't enjoy anything besides the superheroes; it's just sort of a general comment.)

*** End of Maggie's Comments ***

Here begin Don's comments. First, let me rectify an error I made in typing that last page. I skipped a line in Maggie's bibliography and left out one reference and misdated another. It should read:

The Journal of Educational Sociology, "The Comics as an Educational Medium" issue, December 1944 (Vol. 18, #4).
The Journal of Educational Sociology, "Comics as Reading for Children" issue, December 1949 (Vol. 23, #4).

That's a correction for the record -- I misdoubt that Moslander is going to make any effort to familiarize himself with what he's talking about.

For the record, Paul, I dislike intensely being misquoted (just ask Bob Butts about that) and, since I'm in K-a solely for fun, I shall endeavor to avoid giving you any statements to misquote and I shall not notice them if you do. Okay? And feel free to make of this what you will. Truth is, I have too many serious problems on my mind to waste time and effort arguing with a closed mind. And I do hate being misquoted.

From this point on, I shall try to be pleasant.

Jeremy Barry: I see only the splash panels in the Nick Fury story as being influenced by Kirby, and that due to his doing the layout. Severin is drawing as he has always drawn, and that's a very good thing indeed. There's a resemblance to Kirby's work, but I don't believe Severin was influenced by JK.

WE SKIPPED, SO WHAT? We skipped an issue of K-a because we have been house-hunting and house-buying and because, frankly, #9 was not very comment-inspiring. If it were my first issue, it very likely would have been my last. Most appalling, to me, was the incredibly poor spelling, grammar and typing. We all make mistakes, but -- Walley wood; villian; smitereens; negro; eminating; grotusque; compatition -- no wonder people think comic readers are semi-literate.

Dennis Richard: In reply to a query in #9, Dan Flagg has not been dropped by the syndicate, but fewer and fewer papers are carrying it; primarily because the stories aren't so good, the dialogue is archaic and the philosophy is just too damn militaristic. Even though the artwork is pencilled by Williamson, it stinks. Reason enough for dropping it. ** What is your source for saying Gale Gordon was Flash Gordon's radio voice? I don't deny it, I just want to

'e sure. ** How are you at telling the future? You say "A person who does not publish for what we pay is no better than a crook. These persons should have the courtesy of letting us know when the zine will appear or refund our money. If they do not comply the Academy should force them to do so." First, maybe you know exac'ly what your life is going to be like from now on, but not all of us do. Publishers have personal lives and, therefore, personal troubles and tragedies so that issues may not always come out on time. Second: If you are dissatisfied, come right out and ask for your money back and you'll probably get it. If a publisher can't manage to publish, he can't manage to write all his subscribers letters explaining why he had to delay issue #soandso. Third, and most vital, the Academy should not force anyone to do anything -- and can't, thank God. Fight your own battles and keep our country free. ** And, if the material in Crusader #1 was as bad as you say, why do you recommend that the editor publish it in K-a instead of in a general-circulation fanzine? Do you consider K-a to be an outlet for crud you'd be ashamed to publish elsewhere? I don't. ** In my opinion, the fault with Magic Agent is that the art was bad and the stories were badly-written, poorly-plotted and (the biggest and commonest fault with ACG magazines) unimaginative.

TO PROVE THE RULE I remarked above (just barely above, in fact) that ACG mags are unimaginative. Somebody is sure to be saying: "How can he say such wild science fiction and fantasy stories are unimaginative?" Well, I recall one sf story which was set about 400 years in the future -- the architecture was no different from today's, clothing styles were unchanged, the protaganist goes home and sits in his easy chair and reads a newspaper and, for crying out loud, he's a dentist with exactly the same equipment that your dentist has in his office. This is all on the first page of the story. However, I just read a good, imaginative story in an ACG mag -- "People on Earth? That's Crazy!" (the title, as is customary, is overlong and overcute, but...) in Unknown Worlds #42, Sept. 1965. I don't know who Bob Standish is and, for all I know, he may be the same hack that turns out their usual stuff under all those silly pseudonyms, but this one was good.

Jerry Bails: You never heard of GRIT?!? Come, now. 'Course, I'm a farm boy, but I thought everyone knew GRIT, the local paper with national distribution. GRIT is published in Pennsylvania and distributed in every town in the U.S. too small to have its own local paper -- and in some that do have. It is, and I say this even though I'm a mild-mannered reporter for a large metropolitan newspaper, one of the finest newspapers in the world. But the shocking par' is that GRIT is heavily advertised in the Marvel Comics. ** Your reasons for the alteration of the X-Men lineup strike me as the reasons. Very well-resoned, Dr. Bails.

COLLECTOR'S ITEM DEPT. I have recently acquired a copy of Captain 3-D (issue #1 and only) and I am not going to do an article about it. I will now bow my head modestly while those of you who have read the 7 or 8 articles published about him already applaud wildly. Of course, if I ever get a pair of 3-D glasses so I can read the damn thing...

Dave Kaler: That midwestern paper that is only comic strips is a very special case. It's published by Newspaper Enterprises Association as a copyright dodge. They publish proofs of their strips -- a week's worth of each -- in a special paper so they can copyright the whole thing with one fee instead of having to pay a fee for each strip, each day. Circulation must be large enough to include two communities, so it is sold on one newsstand in Cleveland and one in

some obscure small town in Kansas. Cleveland because that's where NEA is located and the Kansas community because it's the hometown of one of NEA's editors. It's not generally available and it's exclusively NEA comics. ** And for shame, Dave, wha t was Sluggo doing in the Moon Mullins pop art display? As for the William Overgard entry -- Roy Lichtenstein did a pop art painting of a panel from Steve Roper showing Mike Nomad (not Steve) looking through a peephole and saying "Trooper! I can see the whole room! And there's nobody in it!" Overgard was a bit sore about this and his entry in the cartoonists' pop art show was an answer to what he considered Lichtenstein's plagiarism.

Glen Johnson: Allow a professional newspaperman to set you straight on the duty of an editor to accept an ad. You are not, repeat not, required to accept a potentially libelous advertisement. On the contrary, your publishing of uncomplimentary remarks by anyone in a paid ad makes you liable to prosecution for libel along with the writer of the ad. That's basic law that every journalist has to know. ** As for Charlton charging $25 per page for artwork, you are right in saying that they probably don't pay the artist that much. A friend of mine told me a few weeks ago that he was once offered a job as an artist with Charlton at the princely sum of $75 per week.

Ronn Foss: We recently had a talk with our attorney about, among other things, copyright law and he advised us to forget that bit about just putting "complete contents copyright 1965" on the table of contents and forgetting about sending a copy to the Library of Congress. Send the Library a copy, or you are not protected. Copyright laws may be changed at the next session of Congress, incidentally.

Jerry Bails: How about Superman as a musical comedy? I doubt they'll do a straight musical version of it. It might be good, though not as funny as the current comics...

P A L T A L K

* *

Small talk #1, for mailing with CAPA-Alpha #11, August 1965
Editor: Alan Johnson, Box 130, Prospect, New Mexico (87348)

* *

Last month I read [illegible] Richard's comments on F-A #9 and would like to comment on it now. [illegible]-now here is a guy after my own heart. Not only did he suggest that the ACG give John Force a 15 page story in [illegible], but he suggested that Orion should be given the task of drawing it. To those who haven't seen Vosburg's excellent work on Orion, Rory Ryan and early issues of ACG, they are indeed missing seeing the work of one of the finest artists. His work today is dull when compared with that he once did. Not that this is true of so many artists but I feel that Whitney is capable of doing much work again if he were given something for [illegible]. For fans that do have issues of Big Shot with Whitney's art, and art by others in early issues, I think it is interesting to compare the humor used by these heroes with that of Marvel today. To some it come on as heavy, but what it is used, is very excellent. Of course, Gardner Fox wrote most of these stories, and it just goes to show you that he could write humor nearly as well as Stan Lee does today.

ALLY TALLS The following is a suggestion for improving one category in next years poll, and this category is "best New strip or Book" of the year. Last year, [illegible] were competing with Capt. America who was a revived hero from the Golden age and that isn't fair since nostalgia plays too large a part in such a selection. My proposal is this: divide the above category into two categories, one being "best New Hero of the Year" and the other "best Revived Hero of the Year". To stress the point even further, I think that a hero such a strip such as Elongated Man should go [illegible] with one such as "Warlock" who has his own book. What chance will Captain Atom against the revived Ghost Rider, or Human Torch against Nick Fury? Or Dr. Fate against [illegible]? I had intended to [illegible] the Spectre [illegible], but I don't believe he'll appear until 1,984, but still it is unfair to expect a new hero such as the excellent Nova by Wolfman to compete with the Spectre or such.

As long as I am on suggestions [illegible] something that has been bothering me for ages and that's relatively unimportant, it might help fans now publishing a fanzine or one who contributes to such types of writings on masters. Following a suggestion of my wife, who owns a secretary, I started [illegible] with the open end down in a typewriter. This allows the typist a correct mistake by simply turning up the carriage and opening the master to erase there. I wish the [illegible] contributors to FCR would use this method, especially when doing art work must also have typing added to the master.

contributors in some cases have been forgotten.

were and dates, etc.

only people over 40 know what I'm talking about."

history.

editor, John Stefanski, and other interesting material.

Simon; "Ultra-Sonic Spies"-Jack Kirby/?

Con't next issue

LIGHT WATER 3

LIGHT WATER 3 written by Stephen Barr - Box 305 - Nocona,Texas 76255 for the group of trufans, CAPA-alpha. The Barroom Press #10 altho published by Coulson Pubs. July 1965 Shazam!

Having no great words of wisdom, and not feeling qualified to do an article, I do some mailing comments on K-a mlg #9(June)

Don & Maggie Thompson: I can well understand your problem about having space for yourself and your collections. I'm only a student now, but I've already amassed some a great amount of "literature" that I presently am digging into my closet for storage room, and after that something (tho I hate to think about it) will have to go into the attaci. Gad, hate to think what my place will look like when I'm an adult....

Rick Weingroff: Rik, there must be a lesson in you; for only fans would consult Grammar Without Tears and cut classes. Very good writing, Keep it Coming.

Raymond Miller: Very good listing of the Flash Gordon BLB's. This is a very good thing, and I'll look forward to more continuations, n t really much I can comment on -- but are these available, Cheap?

Paul Gambaccini: As for the ERB suit Dick Lupoff reports that: "The case of the Barton Werper Tarzan novels has been settled out of court, and the suit brought jointly by Edgar Rice Burroughs, Inc., Ballantine Books, and Canaveral Press has been dropped. The agreement calls for a cash payment by Gold Star Books & Charlton Publications to the plantiffs, plus Charlton's promise to cease and desist from publishing Tarzan books, and the destruction of remaining stock of the five Werper books published to date. ERB Inc and its two licencees brought suit against Charlton in the State of New York on several grounds. The obvious one of copyright infringement was not easy to apply, as no copyrighted work was directly used. Instead, a tort(a civil wrong for which a legal remendy exsists) was cited called "interference with prospective advanrage." The idea was that by publishing the Barton Werper books Charlton was damaging the value of the whole Tarzan property, which belongs to ERB Inc." (end quote) You may notice the use of the word "Charlton" in refering to Gold Star Werper novels. Both groups are the same, and Charlton agreed to stop the novels and the Tarzan comic book. This is what I have from Dick Lupoff, editor of Canaveral Press; but a letter from Vern Coriell, editor of the Bibliphiles, told me that no official information has came from the higher ups -- ERB Inc. On an official basis we just don't know yet.

Johnny Chambers: As for Jesse Marsh being "a capable artist" that may well be true. But his Tarzan just doesn't "move" and with Russ Manning now doing the art, I'm sure Tarzan will look better than ever.

Derrill Rothermich: Very good analysis of the Avengers. I enjoyed all of your points. They may well be true, since I dropped the Mighty Avengers from my list long ago. As for this thing of reprint Captain Marvel for K-a, well, I'm all for it if I understood your correctly.

Pete Jackson & Richie Benyo: I susally enjoy your writings boys, but this is just too much. I'm afriad that you just wasted space, and not being comic fans to the nth degree, I assume you couldn't think of anythin g to write about?

Dennis Richard: FANTASTIC MONSTERS in now defunt. Tho CASTEE OF FRANKENSTEIN is still going stong. Yes, I have that same trouble with faneds that promise a zine and never send one. Or when you send your money and no reply ever comes. Something should be done.

Jerry Bails: Please note that in my issue of K-a for June there were extra pages of my zine. Two copies to be exact, so if you run short in the future, its becase I came out with extra copies in my issue. I think a K-a Annual would be very worth while; say at this year's end.

Elliott Brill: Very good listings. Thanks for the index.

Ronn Foss: Enjoyed your comments on EC comics very much. I suppose it could happen, but to a Big Name like you? I enjoyed the art items very much, and hope to see more like this.

- - - -

THE

ROGUE

3

* * * * * * * * *

THE ROGUE #3 written for the amusing group know as K-a by one Stephen Barr Box 305, Nocona, Texas 76255 USA. The Barroom Press #12, intented for the August deadline, tho the way I've been missing deadlines lately it won't matter that much.

* *

*

* For the past few months now, the PO has taken it up-on there selves to inspect my mail, especially that coming in the esteemed position of 3rd class. It all began a few weeks back when an sf apa mailing came in (a 454 pager to be exact) and the contents were mess up. This followed on several other low class items. Then I noticed that several of the fanzines that I sub to hadn't been showing up either, so I wrote the editors and they responded that the zines had been sent off in more than enuf time to make it to my premises. And now, they tore into a book package of mine -- sent first class mail! I've really been on a grip of late about the PO, but here is my K-a mlg #10; and its the 7 July (this being typed that day also) instead of the usual 21st day or so when the K-a mlg arrives. Since I'm a minor and all, can anything happen to me? I sort of doubt it, since I don't deal in smut or anything, but have any of you all ever had this happen?

I really hadn't intended on doing mailing comments this time around, but since the mailing arrived so early I just may get them in before it becomes to late -- like, I missed the deadline last issue, and CM should have put those stale mc's in this mailing also. Oh well, take me for what I'm worth....

Jerry Bails: I notice that under the "Chedklist" I owe $1 for to cover mailing expenses. I'm sending the one dollar right away, but you've only spent about 40¢ on me thru postage, and I assumed that this was the "mailing expenses" so, I'd like to know how our dollar is broken up and why only after membership in three mailings I owe another dollar. I suppose that you get tired of answering my gosh-awful questions, but then, you're the OM. I hope you'll give us some more info about the SO.C.E.R.L.I.D., since it may be near impossible for you to write long notes in answer to our queries. Thanks.

Howard Keltner: Your being a Texas fan also I can feel that you are justified in your comments about the mailings being late, we must come up with a solution. Your comments are all too short, tho I must say that mine aren't much longer. The JLA-JSA series running at the same time has been something to watch among the pre-teen set who follow the adventures, it really confused them; and have I ever been mobbed with questions. I really don't think the idea of a quarter cent publication would work, since many of the buyers (i.e. "kids") don't have that type of money. I would support it also, but fandom isn't large enuf to support a 25¢ publication devoted to a group.

Jeremy Barry: Thanks for the tips on the up-coming GK Tarz, and have you seen the Gold Key Tarzan, Lord of the Jungle "Giant" thingum? They could have picked better reprints, but the thing that really tore my up was the paper cover -- surely the could have used a gloss one? The interior artists I know about, but who did the cover? I don't know whether its a reprint or not. Help?

The Ryans: I think TCR has improved of late, but when I first bounced into comic fandom, and subbed to TCR I found it to be a bore mostly. I really can't pen-point anything for you, but I couldn't see any gosh-wow stuff happening within, and people were always defending it, but who ever supported it besides those of Acadmey nature did with out raising any interest from me. I dunno, maybe I didn't like it because I was one of 2000 unknown fans, but I must say my outlook on comic fandom is better -- due to K-a. I hope you won't consider me a "pissible undersirable" because of my ill-expl ined comments concerning useing art in K-a. In sf fandom no laws are made against advertising material in fan type apazines, but there is similar restrictions on the amount of art that can be used in a zine to get credit for it. So the use of so much art astoundnd me. Most sf readers don't care for art (out side of the artists of our group) and text (any kind!) is the prime thing we're interested in, but I guess since comic fans like art, they don't mind it being used so much. Just a difference in the two fandoms, and forgot to use diff-erent standards, thats all. The title change is for this ish only (I had to jam it here to open out another apa) so don't think I've changed, but whats wrong with Light Water? Even tho I stole it from Fred Heavy Water Patten and didn't like it at first, I'm beginning to like it now, for I'm "light" in the field of comics. Your pages were among the most interesting of the mailing -- and I hope for more from you.

Fred Patton: I wouldn't dare set up a N3F type organization in comic fandom -- don't want to ruin it with all that bureaucracy. (and those of you that don't understand N3F and other garble, its just a little slop left over from sf fandom, if you must know; write , me.) I'll be looking forward to a full report on the comics .. scene when you get back from Europe, so you'd better tell all! I would like the idea of an Egoboo Poll myself, its a good idea.

- - - -

SARABAND II
Andy zerbe P.O. Box 6206 Montgomery, Alabama 36106
June, 1965
Published for K-a by

I had originally intended to put together this contribution in a nice, neat format with a place for every sort of comment and every thing in its place. Now that it has come time to put it down on stencil I don't think its worth the effort. I like being able to jump around from one subject to another in any way I please. Besides, I know I'll never be able to arrange my contributions the way Fred Patten does until I have a lot more experiance in publishing.

I was looking over my collection of DURANGO KID comics when I noticed that anyone doing an article on Durango from them would have problems. No origin is given in any of the issues I have. The only reason I could come up with for this is that the publisher assumed that anyone who read the comics also went to the movies. This is fine for the movie goers but, what about the ones who didn't see the movies? I only saw one DURANGO KID movie and don't remember much of it. There should have been some origin for those who never saw the movies. I wonder if any of the movies are available to TV? Columbia ought to try reviving Durango as the star of a TV series. Western masked riders have allways been popular, and in his day Durango certainly was popular to judge by the number of his movies. The only problem would be that people might think of him as just another Zorro or Lone Ranger.

Reprints seem to be a big thing these days at Gold Key with so many of their comics featuring nothing but them. This is fine with me as I like many of them but, I do wish that they wouldn't forget to use original material. Their new Porky Pig comic has consisted of nothing but reprints of the old Dell comic. If this keeps up they could run it for years with nothing but reprints in it. Is there reason for doing this due to a demand from readers for the old stories or is it due to the money they save by not having to pay an artist and a writer to do the comic?// Gold Key is evidently trying to find out if there is a market for westerns. They allready reprinted several of their old western comics.// After only three issues The Phantom Blot has allready produced one spin-off, Super-Goof. He appears in Donald Duck and would proper handling could become an excellent spoof on Superman. I like the point raised in the first story about flagpoles. How come Superman didn't have troubles with them back in the days when he could leap tall buildings at a single bound? There ought to be a catagory for best humorous character on the Alley ballots. Then I could nominate Super Goof or Super Turtle.// Somebody had better inform the Grand Exhalted Whatever His Name Is who's head of the Junior Woodchucks of the World that non members are reading the Junior Woodchuck Handbook. For years only Junior Woodchucks could read this handbook yet, what do we find in recent issues of Donald Duck comics? Why that just anyone can read the Handbook! A few years ago this would have called for a full scale investigation.

The trouble with humor strips is that their followers are more devoted to them then adventure strip fans are to theirs. When the Alabama Journal first tried out Peanuts they dropped it after a month because it didn't seem to be popular. The editor soon learned differently.

The flood of protest was so great that it was reinstated almost immediately. This has never happened for any of the adventure strips in either of our two local papers which are gradually being replaced by humor strips. As far as I can find out our local papers have carried only three adventure strips continously through the years, Dick Tracy, Little Orphan Annie, and Steve Canyon. Some like Tarzan were tried only for a few years before being dropped. Others such as Flash Gordon and The Phantom have been carried off and on over the years. The Tarzan strip was the original Harold Foster daily strip. Except for an occasional movie review or comment in the editorial column he hasn't been near the paper since. Mickey Mouse was carried back in the days when it had continuity. Today only the Sunday strip is left.

I've finally figured out why I dislike Charlton comics. It all those short fillers they use. Something needs to be done about them in order to improve their comics. One of their writers for western stories certainly knows his western history. He inserts a touch of realism seldom found inn western comics. Now if he could only learn to write better stories. Distribution is said to be Marvel's biggest problem. I know it's Charlton's. The only one of their new comics to be distributed here from the start is Sarge Steele. Blue Beetle made it here with #4 only because I wrote to the publishers. Anyway, I wrote to them and they promised to try and get it distributed here. Right after htat it came on sale here.

I wish that Bantam had put out the October 1933 issue of Doc Savage in their last bunch of reprints. For this was the issue that started the long standing joke about Ham's wife and thirteen children. Now new readers of the stories will be wondering how it got started. The article on Doc Savage in Alter-Ego was interesting. I counted three major errors in it. His magazine ceased publication in 1949, not 1956. There were 181 issues, not 280. Finally Lester Dent wasn't the only writer for Doc Savage. // TIER recently stated that Buck Rogers had been discontinued. Is this true? If so what will happen to all that crazy Buck Rogers stuff?// I know that none of you, good costume hero fans all, read romanche comics. Still, I think you should look over a few of DC's and compare the art found in them with that in their costume hero comics. Then try and decide which has the best art.

THE SHUDDER #2 Mike Higgs,136, Barrows Road, Sparkhill, Birmingham 11. Warwickshire, England. Price is one Shadow magazine or one S&S Shadow comic for 5 issue. If you can't pay that try 25¢ for one issue or $1.00 for five. While named after the Shadow this zine covers anything that Mike is interested in. This means anything. The feature article this time around and the only one of interest to comic fans is a 20 pager on DAN DARE, PILOT OF THE FUTURE from the British weekly comic The Eagle. If you want to know what a British comic is like get Shudder and find out. To help you out a complete Dan Dare excerpt is enclosed with each copy. Get Shudder even if you couldn't care less about British comics. For only 25¢ you're getting a Bargain. It has 72 electro stenciled pages, The Dan Dare excerpt, a photo enclosed the sige of a regular page, a mailing envelope, and postage.
SCREEN FACTS #5 P.O.Box 154, Kew Gardens 15, New York has a short but interesting article on movie cartoons by Al Kilgore, Bullwinkle syndicated strip artist. It's a rambling discussion on various Disney and Warner Bros. cartoon characters. Kilgore sounds like the sort of pro who would be interested interested in fandom if he was brought in

contact with it. He's allready a Mickey Mouse completist so I imagine that he does collect comics since Mickey has appeared in many over the years. For me the most interesting part of this issue was a complete checklist of the Roy Rogers and Gene Autry films which was filled with bits of info fascinating to a fan of there's such as I am. Did you know that Roy Rogers has appeared in three Gene Autry and one John Wayne film? Or that Gene Autry has made only two color films? It even mentioned there radio shows. I remember the Gene Autry one. It's one of the two I do remember. The other being Amos & Andy. Never even heard of the Roy Rogers one before. I'd be willing to bet that somewhere there exist recordings of every Gene Autry radio broadcast made after the war. Anyone who has made as many millions as he has since he got out of the army isn't going to neglect some little thing like making recordings of his own radio show when he might make some more money by broadcasting re-runs of them.

I once had a set of Classics Illustrated half completed when my mother gave them away to an out of town friend who was visiting us for her little girl to read on the way home. After that disaster I could never work up much enthusiasm for building up a set of them. Today I believe that these books had a great influence on my reading for they served to introduce me to authors I probably never would have read otherwise. To my knowledge they have adapted only one bad book, "Under Two Flags" by Ouida. Of all the bad books I've ever read this is positively the worse, what with its 600 pages of dull, boring, exasperating story. If I were an editor I would cut 400 pages from it, have the rest completely rewritten, and print it in a larger type. The basic plot itself is a good one, and it should be considering the number of writers that have used it. An innocent man accepts the blame for a crime which he thinks his (friend,brother, fiancee's brother) has commited and runs away to join the (Foreign Legion, Army, Space Patrol). Eventually he is cleared and marries the girl. The only writer whose accuaintance I acquired through Classics' Illustrated other then Ouida whom I dislike is Charles Dickens, and this is most likely because I was required to read his books in school. I've learned to dislike more authors by having to read their works for high school English classes. Fred Patten the Classics Illustrated you mentioned was "Soldiers of Fortune" by Richard Harding Davis and I wish I had a copy of it. If you can find a copy of the original book I reccommend it as it will provide you with a few hours of good reading. You can skip the first chapter as it might throw you off as to what the rest of the book is like. The story is as improbable as those found in most comics, only Davis's makes it seem a lot more plausible.

"Ranch Romances" hasn't been on sale here in recent months so evidently an era has finally ended. For those of you who have never heard of it, RR was, as far as I know, the last surviving pulp. It was the magazine which introduced me to the pulps in the earby fifties when many of them were still around. I don't think RR was a great magazine, none of the pulps were. Probably it wasn't even a great pulp. The stories were usually interesting though and that's most likely the reason it outlasted the other pulps.// The only major hero from the fortiest that DC hasn't revived are the Boy Commandoes. When are they going to make a coneback?// What's going to happen to Jesse Marsh now that Russ Manning is taking over Tarzan? Is he retiring of

what? Marsh Has been associated with Tarzan so long that's it hard to think of anyone else doing him. I'm not especially fond of his artwork however, it and DuBois's stories have made Tarzan Gold Key's longest running and best selling adventure comic. I shall be very interested in seeing how Mr. Manning draws Tarzan. While he is a good artist, He draws his faces just a bit too much alike for my taste. If the Tarzan books are going to be adapted for use in the comic, it will probably take on a serial format similar to the one Marvel uses since many of them are too long to be adapted in one issue without losing much of their flavor. Wonder what the little kiddies who read Tarzan are going to think when they find out that he's really married to Jane and is a grandfather? Wonder what this is going to do to Korak when he's married in Tarzan and a bachelor in Korak? Considering that they're all imitations of Tarzan jungle comics certainly are popular. There is Tarzan, Korak, Jungle Tales of Tarzan, Kona, Toka, Naza, Turok, and The Phantom.

I'm rapidly running out of space and I still haven't run the conclusion to the article on Gold Key that I started last issue. Looks as if it is going to have to wait until next issue. Unless something unforseen comes up it will be in it.

HELP. Due to erratic distribution the following recent comics haven't appeared here. I would like copies of them badly at low prices since they're all recent issues.
Action #320, Teen Titans, Fantastic Four #4, Sgt. Fury #23, Tales to Astonish #34, 41 Porky Pig #1, Combat #1, 2, 4, 6 Jungle War #1 Son of Vulcan, Captain Atom, Fightin' 5 #31. Jungle Tales of Tarzan

I'm alos very much interested in getting the following older Charlton comics
Don Winslow of the Navy, Terry & the Pirates, Ibis the Invincible, Blue Beetle(1955 version), Golden Arrow, Outlaws of the West(with Gunmaster), Six-Gun Heros (with Gunmaster), Masked Raider, Space Adventures #15, 18, 33-45

OUR GANG!

NO. 1

Thanks to Doug Potter
for art which appears, p. 4.

Kert Russell

I must admit to being very pleased at the sample copy of K-a that Jerry sent me after I sent him some samples of my work. I'll try very hard to at least meet this quality, but if I don't it'll be your fault if you don't tell me. Let's don't butter anything now--straight from the shoulder stuff is always the best in the long run. My home address is 106 Craig Drive, Athens, Texas 75751. And if you can't read the scribbling up above, it's Kert Russell. I would appreciate all personal comments, and I will try to give my comments to all who have work in these pages. Compliments is not what we're after; improvement is.

In case you haven't figured what the above title means, I'll try to explain. "Our Gang" simply means "our gang" of heroes--the ones who are currently flying (and for most this is literal) through the pages of the comics. Some will be satire, while others will be sincere. When I give comments on other peoples' comments you are supposed to interpret the "Our Gang" in another way. Then it means "our gang" of h-eros. For fear that I'm creating confusion and losing interest, I'll get on to other things. But I felt that some sort of introduction was necessary or at least desirable.

I've heard a lot recently about the oh-so-gradual downfall of Marvel and their pop art productions. I don't know how the majority of fandom feels on this subject (perhaps the next Alley will tell) but a recent poll was taken in a zine of which I am editor entitled TEXANS ONLY. Over sixty Texans were asked which of the two companies they pre-ferred. The final tallay showed DC the winner by almost two to one. The reasons most given for this were:1) DC's art, due to better paper and fewer number of pages per month per artist, is superior to Marvel's 2) Marvel seems to have a sameness in plot and 3) DC heroes seem more imaginable. I disagree terribly with this, but this is the way it turned out. Maybe there is some truth to the statement that DC is climbing back and Marvel is losing fandom's interests. If so, I'm in the minority.

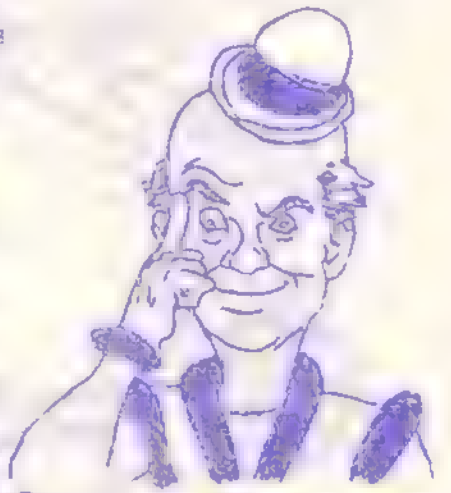
A correspondent of mine noticed the many drastic changes that Henry Pym went through to gain popularity. First, he was Antman, but (with the exception of the ants) he was too much like Atom. Then the Wasp was introduced, and finally Henry Pym was changed to Giant-Man, probably because of poor sales and imitation from Ray Palmer. As Giant-Man, Henry Pym had a unique power, but not for long. At this time came Mrs. (Elasti-Girl) Barr, and she was far better in this role than Pym. Solution? That's one we all know.

Lest you think I'm playing tic tac toe here, let me explain. Have you noticed that the distinctive part of a hero's costume is usually from the waist up? There is very little difference in most hero's uniforms from the waist down. In fact, some heroes differentiate from others only in the coloring from the waist down. Note the four examples

given here. See how many you can identify. Averages are that one at most will be all you can get and if you can get two or more consider yourself skillful. No looking them up now! Answers are on the next page. While we're on the subject of how little you know secret identities, let's see how well you know secret identities of the Scarlet Witch, Quick Cyclops, Ice-Man, the Angel, the Wasp, the Beast. And while you're doing that, I'll be doing the same! The pattern I'm in doesn't allow for paragraphs so I'll just change the subject, and hope you understand. Which Hulk do you like the best--the Kirby one or the Ditko one? As long as he (the Hulk) must exist I suppose I like And I see I've already made a mistake by saying "Heck" up above when I really meant "Ditko". All of which goes to show what I really feel in regard to the Hulk himself. (Heck, get it?) AN IMAGINARY TALE--Julius Schwartz was planning on drawing the heroes of his different mags up in the left-hand corner of the cover as Marvel does. But then he remembered the Justice League and dropped the whole thing right there.

In case you thought that the first "waist down" hero on the preceding page was Captain America, you were wrong! Number one is Nemesis and number two is Captain America. Remember, the stripes on Nemesis are part of the pants while on Captain America the stripes are on the shirt. Thus, Nemesis's stripes are below the belt, and Captain America's are above. Number three and four were probably easier since they were drawings and thus they were captured in the original style of the artist and drew them. Number three is Elast Girl of Doom Patrol fame, and number four is Super Girl, probably of Lo fame. Note that the basic differences here (also counting color) are in the belt. Elast-Girl's belt buckle is square; Supergirl's is round. These are not the only four examples of sameness, nor are they the best. Check Green Lantern's costume (from the waist down) with that of Adam Strange's and of Batman's. The similarities here are amazing. Thus, it must be concluded in summary that the basic differences of most heroes costume is in the waist up area, and also that from the waist down imitation seems to be the main and dominating factor.

Until recently, I thought that I was the only one in fandom who liked Marvel's Iron Man. However, recent letters that I've received indicate a different feeling. While many experts (as they are called) have labeled the stories "mediocre", "stereotyped", "unoriginal" and so forth, I find them quite the opposite. To me, the foreign intrigue (and particularly, the Commie intrigue) is most welcomed and most enjoyable. In fact, the only thing that I do not like about Iron Man is Heck's art. When (on various occasions) Ayers either does the inking and/or pencils and inks, this character really seems to move. Some of the villains, of which the Mandarin is an example, are unique and highly original. I've especially enjoyed recent stories. Now that Iron Man has been replaced in the Avengers, I hope that his destiny is not that of Giant Man's. I know that sales (pre Captain America) were lacking, but hope fully since the Cap's induction sales have and will continue to be enough to keep the magazine going. Anyone else out there feel as I?



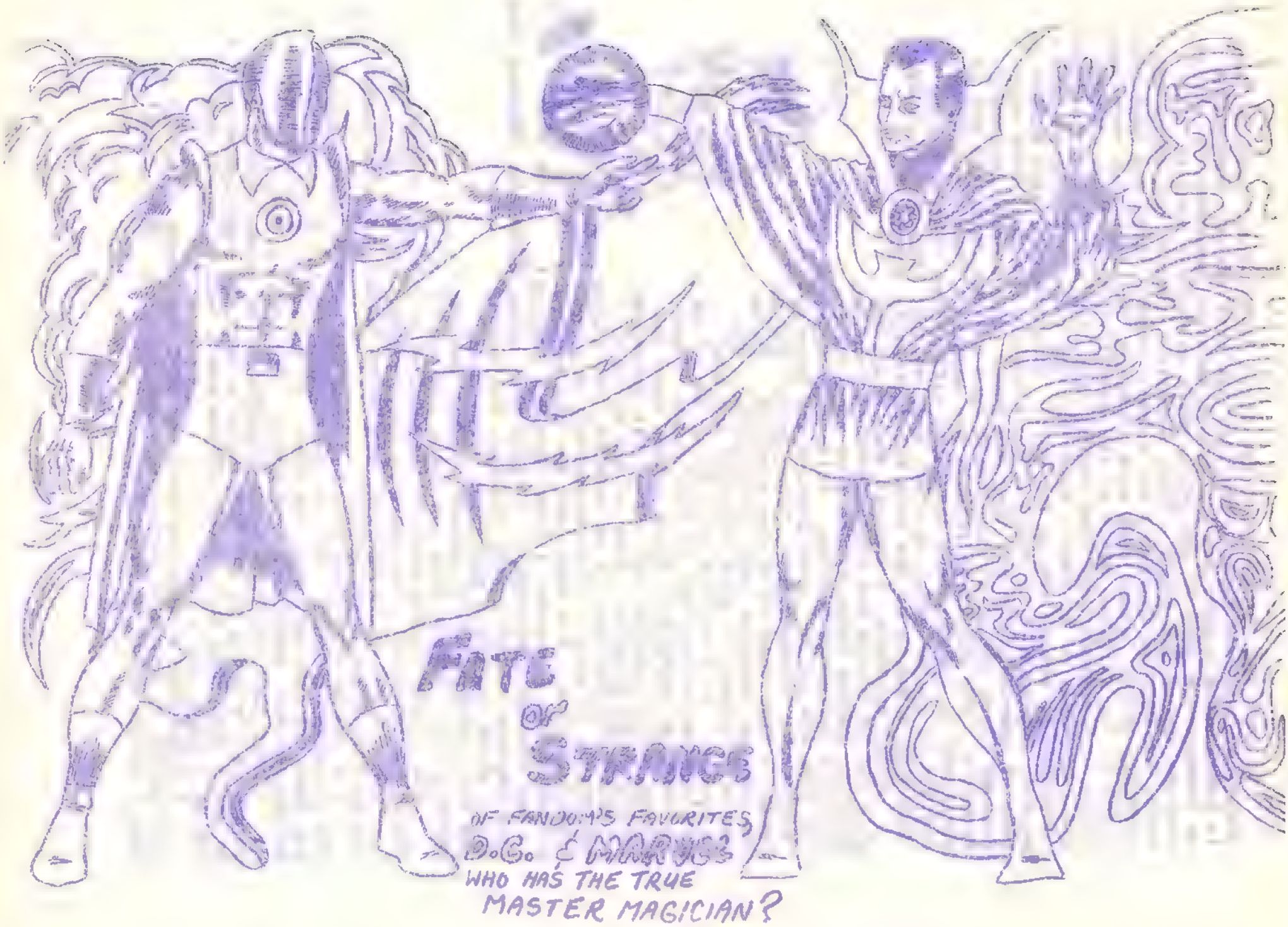
Ray (Atom) Palmer must be the idol of all weight watchers, since his "revival" four years he has remained as ever, 180!

I'm not one to be talking, but "Adam Austin" needs to learn how to draw eyes! Good grief!

I'm not an avid Thor fan, but have you noticed the beautiful art in recent stories? This is just another point in case proving that art does not make the hero. It takes all four--artist, writer, editor, publisher, and money. Hey, that's five!

I know that copyrights are supposed to be given, but I'll be hanged if I'm going to say "Supergirl's legs are copyrighted by..." So let's just skip that, huh? If you won't tell, I won't, and if you do I still won't.

I guess that I might as well say that the above character is copyrighted by National Periodicals publications. There, now! I feel a little safer, anyway!


FATE OF STRANGE
OF FANDOM'S FAVORITES
D.C. & MARVEL
WHO HAS THE TRUE
MASTER MAGICIAN?

Tape Recorder Report #4 by Tom Mc Geehan

This will probably be my last article on tape recorders. It seems fans don't care much for info on recorders, so unless quite a few KA members request it or unless I find out about something really good, I will not have any more recorder info in KA. Now about that VISTA tape recorder I mentioned about in my last report. Don't bother with it!!! The stupid ad for it was wrong, it is only a crummy two speed, not a 3 speed. It has a cheap instruction book and is made by a cheap company (Craig Panorama Inc., 3412 S. La Cienega Blvd., LA, Calif. 90016) that sells junk recorder. As a 3 speed it might have been okay, but as a two speed I'd say forget it, unless maybe if you could get it for $40 or $50 on sale. I saw it for $89. I've only seen one new recorder (actually old recorder, new price) worth mentioning. Olson Electronics, 260 S. Forge St., Akron, Ohio 44308 has the MIRANDA NOCTURNE 3 speed, 4 track, stereo recorder for $150 (it lists for $250). I don't care much for the looks of it, but it does sound okay. It has two VU meters, two tone controls, two volume controls, one hysterisis synchronous motor (which is the best type!), six push buttons, two speakers, and two mike and two radio/phono inputs. If you're interested in buying a cheap recorder, but would like stereo if possible, this would be worth looking into. I've only seen the ad for it, so I can't say how the mechanism on it works, but you can bet it only has two heads (even tho it has sound on sound and sound with sound) and it doesn't have seperate push buttons for record for left and right channels.

Now to tell you about the recorder I got. I happen to see this recorder at a local jewerly store/pawn shop for $50. But it looked like a cheap mono two track so I didn't pay to much attention to it. But then a little later I saw it said on the lid that it was 4 track and it was 3 speed and stereo! And it had not only 4 jacks on top, but 4 more on the bottom of the recorder. It also has two tone and two volume controls, but only one meter (but with a switch to check channel A level, then channel B level, which isn't to bad). The man went to demomstrate it for some lady who was looking at it, but it wouldn't start at all. He offered to try and fix the AC line cord (which he said was probably just broken) for her if she bought it, but no sale. So I go home and check up in my ads and find the recorder and saw that it listed for $250 and sold for $165. Then I went back down there and offered them $30 for it as is, and they accepted. After checking it over, my brother, Mike, and I found out that the only thing wrong with it was that the automatic-stop wire was bent forword and stuck. We pulled it back and threaded it properly and it worked. The main trouble we have found with the recorder is the fast forword & rewind knob doesn't work so hot (it has a crummy mechanism to begin with) and the jacks on the bottom aren't so hot. The model is the ARVIN 83L79. The pressure pads and feed reel tension are delicate on it and you can get wow and flutter on it real easy.

All in all I'd say our ARVIN is worth the $30 I paid for it, but not much more. I prefer the mechanism in our Concord 107S(which we bought for $80 new) to the one in the ARVIN. The Arvin only has two heads and they are both in one "head cover assembly", while our Concord has two seperate heads. When there is no wow and flutter (and we got it now so there is none to speak of), we can record movies from the TV at 1-7/8 ips and they come out good. For music, tho, we use 3-3/4 ips. I hardly ever use the 7½ ips speed, myself on the Arvin. I now record in stereo and recommend it highly, even for mono programs. That way if one track gets loused up you still have the other good track. And if both tracks come out good you can play them back (say a song) in stereo, having one track bass and one treble if you're recorder has two tone controls like our ARVIN does, for a "semi-stereo" effect. I never record mono anymore myself. I also make good use of the digital counter on our ARVIN by keeping a record of what we record. I start at 0 on my music tape, for example, and if I leave off at 178 the next time I record I just put my tape on, start at 0 and fast fordword it to 178 and I'm ready to record. Yes, after using our ARVIN I'd say a stereo recorder is a necessity, with a counter, two meters (or one meter with a switch), two tone controls, seperate inputs and outputs for each channel, and a 1-7/8 ips speed (good for movies).

I could now make copies except for one thing. Our crummy Concord 107S doesn't work worth a darn. If we play back at 7½ we can listen, but's it. Everytime I try re-recording, tho, it comes out crummy. My brother, Mike, and I have about come to the conclusion that our Concord must need a new record/play head. I checked up and see that we could get one for around $20, but I don't care to put another $20 into our Concord. I prefer to try and find another fairly good second hand one and make a trade, with our throwing in some cash to boot. If the same place that we got our ARVIN from gets another one in I think I can do it too. But that's a big if! Another pawn shop got in a Concord 550 that they wanted $125 for and I tried to trade them our $80 Concord and our $50 five band AM-Short Wave Receiver and $20 cash for it, but they wouldn't do it. The man said his was a professional recorder, while mine was just a family recorder. He's nuts, of course. The 550 only has 2 heads, 2 small cheap meters, one tone control, cheap small jacks on its side, no source/ tape switch, etc. It is far from professional and only sells for $200 new! I might have been able to get it for $100 cash, but didn't have the cash to spare.

I didn't really care to get the 550 anyway, but I knew I couldn't afford a real good recorder so I was willing to take it instead. If you know what to look for and have some decent second hand shops in your area it might be an easy way to get a recorder cheap. But you have to watch out or some of these places will pawn off a piece of junk on you. I gambled with the ARVIN, but the odds were in my favor.

The Arvin I bought looked like new, but was missing one mike and one speaker. For mono recording you have to record on the bottom track, then the top one. If you do it vice versa you erase the top track. I always record stereo now anyway so this doesn't bother me much. The speakers do not work while you record, unfortunately, and it has no sound on sound. It does have sound with sound and crummy PA at least, tho it could be a lot better. It has only 5 tubes (and its stereo) while our Concord (which is mono) has 6 tubes!! Beat that.

About the Concord 884, mentioned in my last tape recorder report, I hear it is supposed to have some faults, but which ones I don't know. I still think it might be okay for $225. I still haven't seen the recorder I really like with 3 heads for around $250, or with 2 heads for around $100. Everyone I see always seems to be missing something. It seems they refuse to make a good all-around recorder. Oh yes, in case I forgot to mention it before, I decided that the Norelco recorder is definitely out of the running, for me at least. I don't want a mono now and their stereo is combined and no good. Right now I think the Miranda Nocturne (which I mentioned about at the beginning of this article) at $150 would be a better deal than the Norelco. I still like the Bell Tape Deck, if only it was 3 speed. Will I guess that's it on recorders. With what I and Joe Hehn gave you on recorders in KA, you should be able to pick one out a lot easier. And if possible, write to me before you buy one and tell me the make and model number of the one you intend to buy and I'll write and give you my opinion on it (for what its worth), as well as the regular selling price if I know it so you won't be overcharged for it.

KA Additions #2 by Tom

Now for some additions to my previous KA listings. I still haven't gotten any info on the older Superman strips I need (from my Superman Comic trip Index in KA#4), such as Sunday #1, 2, & 17 and Daily #37, 39, 40, 41, 42, & 43, and my new info is not complete either, but I'll list what I have.

Daily #47 "CK's Incredible Delusion, 2 Ch." 8/24/64 to (around 9/30/64 ??) Sm#174, Jan'65.

Daily #48 ???

Daily #49 "The Coward of Steel" (around 11/15/64 ??) to (around 12/15/64 ??) Ac#322, Mar'65.

Daily #50 "The Fingergirl of Death" (around 12/20/64 ??) to (around 1/17/65 ??) LL#55, Feb'65.

Daily #51 ???

Sunday#30 "Superman, King Of Earth" 10/4/64 to 10/12/64 (4) 1302-1305 Ac#311 Apr'64

Sunday #31 "King Superman vs. Clark Kent, Metallo" part two, 11/ /64 to 12/20/64 (8) 1306-1313 Ac#312 May'64.

Sunday #32 " ?? " 12/27/64 to 2/7/65 (7) 1314-1320

Sunday #33 "The Death of Luthor" part one, 2/14/65 to 3/28/65 (7) 1321-1327 Ac#318 Nov'64.

Sunday #34 " ?? " 4/4/65 to 5/23/65 (8) 1328-1335 Ac#319 Dec'64.

Sunday #35 "Lois Lane, Spy-Hunter" 5/30/65 to / / ( ) 1336- LL#58 July'65.

As you can see, my info on the daily strips is not very complete. I don't even have the starting and ending dates for each story, only approximate dates. Now for a couple of corrections to my Showcase and Brave & The Bold Checklist in KA#7.

Showcase #2 is "Kings of the Wild", #3 "The Frogmen", and #57 "Enemy Ace", and #56 "Dr.Fate & Hourman".

Brave & The Bold #6 contains "RH,GG,SK" (no VP); #7 contains "RH,GG,SK" (no VP); #8 has "RH,GG,SK" (no VP); and #16 has "VP,SK" (no RH). #52 is really "3 Battle Stars" with Sgt.Rock, Lt. Cloud, and Tankman Stuart; and #60 "Teen Titans" with Robin, Wondergirl, Kid Flash, and Aqualad.

I finally got Showcase #52 myself, as well as the new ones, while the other info came from Dan Alderson's listing in KA#8, which should be correct, as he even gave the exact story titles of them. Next to list some additions to my SF/Horror Movie Mag Checklist in KA#7.

Castle of Frankenstein #6 June* '65 (V2#2) 35¢ 86 pgs
Famous Monsters of Filmland #33 May'65 (----) 50¢ 100 pgs
Famous Monsters of Filmland #34 Aug'65 (----) 50¢ 100 pgs
Talking Pictures #3 May* '65 (V1#3) 50¢ 68 pgs
Monster World #4 June'65 (----) 35¢ 68 pgs
Monsters Unlimited (formerly MTLWith) #4 June*'65 (--) 25¢ 36
Creepy #3 Apr* '65 (----) 35¢ 52 pgs
Creepy #4 June* '65 (----) 35¢ 60 pgs
Son of FM of F, Paperback Library#52-504, Mar'65 50¢ 164 pgs
Famous Monsters Yaerbook #4 July* '65 (1966) 60¢ 100 pgs
Shriek! #1 May'65 (V1#1) 50¢ 68 pgs published by Acme News Co. Inc., 119 Fifth Avenue, NY, NY 10003
Monsters & Things #1 is dated Jan'59

The above mags are the only ones I've gotten since I typed up my first index. I know a third FM of F paperback is out, but I don't have it yet. It is entitled "FM of F Strike Back!", Paperback Library pb#52-813. This listing is my second additions, as I titled it. My first one was published on my "Showcase and Brave & The Bold Checklist" sheet in KA#7 and just listed a few additions to my Spanish Captain Marvel Listing in KA#2.

BIT-O-GAB #2 by Tom Mc Geehan

Bit-O-Gab is what I'm going to my miscellaneous info articles for KA (with apologies to Bit-O-Honey Candy Bar, of course). My first one was with my "Showcase and B & B Checklist" sheet in KA#7, which just listed a few Gold Key reprints. I am happy to say, as most of you must know, that GK is continuing their reprints of some of their old stories. Here is a list of some of them.

Donald Duck Beach Party #1 (code dated June'65), 12¢, 36 pgs, reprints a 1954 or 55 DD story "Sea Breeze Sailors" and a a 10 pg 1944 DD story entitled "Rival Boatmen".

Uncle Scrooge and Donald Duck #1 (code dated June'65), 25¢, 96 pgs, regular pulp newsprint type cover, reprints a 32 pg US story (from US One Shot#386, code dated Mar'52) titled "Only A Poor Old Man"; a 28 pg DD story (from DD One Shot#29, code dated Sept'43) titled "The Mummy's Ring"; and two untitled DD stories from 1954.

Bugs Bunny and Porky Pig #1 (code dated June'65), 25¢, 96 pgs, pulp type cover, reprints a 32 pg BB story (from BB One Shot#217, code dated Feb'49) entitled "Court Jester"; a 32 pg PP story (from PP One Shot#156, code dated July'47) entitled "The Phantom"; a 12 pg BB story (from BB One Shot #187, code dated Apr'48) entitled "The Dreadful Dragon"; and an 8 pg BB and a 10 pg PP story.

Tarzan, Lord of the Jungle #1 (code dated July'65), 25¢, 96 pgs, pulp type cover, reprints 5 Tarzan stories from old Dell Tarzan Comics, including "T & The Valley Of Mists" (24 pgs); "T & the Knight of Lyonese" (24 pgs from Dell T#13, Jan-Feb'50); "T & the Hunter's Reward" (16 pgs); "T & the Shiftas' Captive (16 pgs); and "T Makes War" (15 pgs from Dell T#41, Feb'53).

Mickey Mouse #100, Apr'65, 12¢, 36 pgs, reprints a 24 pg MM story from MM One Shot#427, Oct'52, entitled "The Wonderful Whizzix".

Mickey Mouse #101, June'65, 12¢, 36 pgs, reprints a 20 pg MM story from MM One Shot#194, code dated Aug'48, entitled "The World Under The Sea".

The Three Little Pigs #1, code dated Feb'64, 12¢, 36 pgs, reprints the 16 pg TLP story "The Wonderful Magic Lamp" and the 16 pg TLP story "The Mounties", both from the TLP One Shot #218, 1949.

Flash Gordon #1, code dated Mar'65, 12¢, 36 pgs, reprints a 32 pg abridged version of the 51 pg story in FG One Shot#173, code dated Nov'47, originally titled "Adventure In Opto" and re-titled "The Eyes of Opto".

Donald Duck #98, Nov'64, 12¢, 36 pgs, reprints the 1956 24 pg DD story "Secret of Hondura".

Plus several others already mentioned on our KA sheets, such as WD's Christmas Parade #2 & 3, The Best of DD & US #1, etc.

So you can see from these examples that Gold Key is really getting on the ball! They really are doing the reprinting of their own old comics. A lot of the reprints I don't care for myself, but other fans might. And if they keep on reprinting they might eventually reprint a lot of old goodies (I hope!), such as all of the Flash Gordon Dell comics, the two Tarzan One Shots, etc. I do like the old Donald Duck stories (and Mickey Mouse to a lesser extent) and I hope they eventually reprint them all. This new idea of GK publishing 25¢ comics with 96 pgs and newsprint-pulp type covers is an experimental one. If it goes over well (which depends on how well the general public buy them) Gold key will continue them. If not, they'll go back to the old way I guess, of having only 80 pages for 25¢, but with the usual slick cover. I must also mention that DC is doing their "small bit" too. They are reprinting the Batman Sunday strips a few at a time. Their 80pg Giant #5, Dec'64, a Batman issue of course, 25¢, 80 pgs, reprints Sunday Batman #73 thru #78 (six strips, one strip per page) in color. And their 80pg Giant #12, July'65, another Batman issue, reprints Sunday Batman #54 thru #61 (eight strips, one strip per page) in color. These strips are almost impossible to get at any price, and you can get 14 of them for a mere 50¢! What a bargain.

I wish DC would reprint 70 of them at once in one 25¢ comic, but evidentily DC wants to make them last. They can get people to buy the 25¢ comic just for the 6 to 10 Batman strips (which is still a super bargain really), so why should they "put all of their eggs into one basket" so to speak. I just hope they also reprint the daily strips too. They could publish it in magazine style in black & white and thus not have to worry about the Comics Code or about people not wanting to buy a black & white comic, as people don't expect a magazine to be in color. But I doubt if DC would gamble on such a mag. I'll just have to be content with the Sunday reprints of Batman a few at a time. Outside of these Batman strips the DC Annuals or 80pg Giants I should say aren't much good, tho I still buy them. The stories they reprint are to new. If they'd reprint mostly (or at least halfly) stories from the early 1940's then they'd have something. All the stories they reprint are from the 1950's.

I wonder how many of you know that Jim Harmon (publisher of that great fanzine RADIO HERO) now has a radio show on a Los Angeles FM Radio station called RADIO RIDES AGAIN! It is on KPFK-FM, a listener supported station, at 7:00 to 7:30 p.m. every other Sunday. Jim Harmon plays excerpts from various old radio shows and tells about them in between. The best thing he's played so far (and which I taped) is part of a Jungle Jim episode and the Superman episode where Superman & Batman & Robin met for the first time anywhere. He's also played parts of The Shadow, War of the Worlds broadcast, Amos & Abdy, My Friend Irma, etc.

THE WORLD-WIDE COMICS CARTEL NEWSLETTER

Dear Comics Fan, # 5, August, 1965

A bombshell bulletin right off the bat! Little did we know when we decided to put out Espionage Tales just what it would lead to. Seeing an advance copy, the controllers of the estate of the late, great Ivan Flemingo decided to offer us the U.S. comic-book rights to his unforgettable secret agent, JAMES DRUMMONDE! Naturally, our lovable publisher, Mirthful Marty Burmann, took one look at a deal like that and snapped it up immediately. We're already at work on the first issue, which, due to the delays of creation and printing, will not debut until February, 1965.

However, those of you who see the movie thriller "Wreckingball" will be overjoyed to know that our very first tale will be adapted from the very book following that Flemingo chiller. And rest assured that "From Russia, D.O.A.", "Goldfinger", and "Dr. Schmoe" will follow, along with all the series and some new adventures.

Watch for Ivan Flemingo's James Drummonde and its first blockbuster thriller, "The Spy Who [illegible]ed Me".

We almost hesitate to mention our regular line after that: All-American Nazi Comics 2, on sale now, clashes the Axis avenger and his youthful partners against a diabolical reincarnation from the past who seeks to overrun the American Fatherland in "Wellington, Wherefore Art Thou?"

In only a month, Attila, Scourge of Christendom 2 will hand the powerful pagan a few surprises in the form of Harmon the Mystic and Shutara the Magnificent. "The Two-Faced Totem-Fetish of Hermaphrodite Higgins" (the season's weirdest title, if nothing else!)

Captain Pandanga 5, out now, concludes the mighty struggle between the gigolo guerrilla and the paired might of C.I.A.-gent and the Furry Fidelista, but watch for another fateful character to enter into what we call: "When Sleeping Soundly..."

Only a month away, Commie Collection 6 holds out a new panacea for American Nazi and the "Better Dead" boys - or is he new? We guarantee this tale to be one of the most talked about of all time, something different in revivals - "To Meet a Mangler".

Tales of the Snark 5, now on the stands, brings you the dramatic climax to the serpentine saurian's clash with the Nymphs of the Matonmaker in: "Tryst Today, Die Tomorrow!"

Next month, Samson of Judea 5, a classic bar-none, will set the Hebraic Hercules face to face against someone you'll never forget when "Moses, Comes Now My Vengeance...the Pharaoh Walks Again" rings forth across the Middle East.

Finally, Espionage Tales 2 out this month, gives you Spike Berserker and V.A.M.P.I.R.E., the malificent menace of M.A.L., most sinister of all secret organizations, bearing the murderous motto: "Kiss Me, Bleeding!"

And, naturally, for you fans still not satiated with adventure, excitement, and gut-bucket glory we still have our mundane titles: Lt. Berserker and His Flesh-Eating Commandos, Kid Dial - Mad Dog of the Prairie, Peggy A. Gee, Career Girl, Vernal Lemsley's Congo Comics, and something NEW in the way of romance mags: Fremdle and Johnnie. They're Cartel, can they be but great? Answer that for yourself!

Fred Batard

Fred Batard
Editor-In-Chief

Copyright 1965 By Miniscule Publications, Inc.

THE CROSS OF PEACE

By Paul E. Mostander

[illegible] people in the square and on the [illegible] milled [illegible] and talked in a [illegible] [illegible] ever this the first [illegible] [illegible] [illegible]

A portrait of that masked crusader, Ben's namesake hung in the Camerton town hall, as well as in both local Klaverns. It was a reminder of the heritage of the town, as well as of that area's most respected citizen, Grand Dragon Ben Cameron of the Imperial Order of the Ku Klux Klan of America.

" Okay, Doc. I hope to high Heaven that you won't have any patients from this today. Those Deacons are an ivory lot, though, and you know what a wolfpack Shelton's Klansmen can be. I'm only thankful that we ran those White Knight hellions out last year. Still, the Univocs have their Holy Terrors, too. I think I spotted two or three in the crowd. I have an idea that the rest are waiting, probably going to work up behind the marchers and cut them off. "

" Damn fools like that give the Klan a bad name " Morgan snorted. " Just a bunch of trouble-makin' hotheads almost as bad as the niggras. Not like the kind of men your grandpappy, pappy, and I got together when we organized the Imperial Order. " He clapped the fully arrayed Klansman on the back. " And not like the kind of men we've still got today. Show those nigras and white jackasses who's boss, son. "

[illegible] and I have [illegible] to [illegible] [illegible] [illegible] [illegible]

Ralph McKenzie stood on the fringes of the stirring mass of townspeople waiting by the courthouse. He was alone, and for good reason. Of all the over two dozen men there, only he was not at the least a segregationalist. He was one of the town's two lawyers - not that Camerton needed more than one attorney to handle its affairs. McKenzie was merely unfashionable to the segregation segment of the town and downright contemptable to the more rabid anti-Negro citizens. It left very few who had many voluntary dealings with him.

He had studied law at California's Stanford University, and had been one of the Camerton locality's prime snowpieces - until he had begun to openly question the doctrine of Caucasoid, Protestant, and Anglo-Scotch superiority that was near-Biblical doctrine in the region. He had lost a lot of business and most friends. Those that remained tolerated him as an eccentric, but even his wife had left and divorced him rather than put up with being married to the town nigger lover.

Hammond Long, the Camerton notary public, had finally taken up study of law where he had left off many years before. There were strong rumors that richer members of the Imperial Order and of the United Klans Klaverns had financed his continued education at South Carolina University. Whatever the truth was, he had set himself up in practice and all but run McKenzie's shingle off the wall. All that sustained the unpopular lawyer was the money he derived from work for the courthouse and Judge Calvert as prosecuting attorney, records notary, and process server. None of that had made him much more liked.

Now both lawyers were almost side by side, though studiously ignoring each other, as they waited for the expected civil rights march - as well as for Ben Cameron. There was some speculation as to which would arrive first, but the more experienced heads doubted that the marchers would appear before the Grand Dragon. Cameron was anything but that clumsy, and it was, additionally, to the interests of the Negroes to have the tempering influence of the Klansman in full play when the march started. Otherwise an pitched battle might explode between the bedraggled of armed Deacons and the waiting whites, few of whom were so moderate as to be mere segregationists.

At a rough count, over half the waiting townsmen carried guns. Only three had shotguns, but there were six rifles, from squirrel to full mountain cats. Four illegal revolvers were strapped in plain sight on the men around [illegible] and McKenzie was unable to guess just how many had concealed ones or automatics. Not many, though, for it was still [illegible] weather. Knives were something else again. Conveniently, also, Gambrill's Hardware was offering a today-only special on axe and pick handles, with boxes of samples out front on the porch, just opposite the courthouse and only yards across the square from the crowd.

A sudden stir made McKenzie look around, squinting in the glare of the sunlight. The tall, anachronistically robed figure of Ben Cameron was coming.

" Well, and now we see just how much you two can do for our misguided niggers. " Long wasn't smirking when the other lawyer looked at him. He had simply been stating a fact - as he saw it.

" I hate to see anybody hurt, you know, McKenzie, even though I did defend those fellows last spring - who, of course, were proved innocent. Under law, " he added.

" If those niggers would just learn not to rock the boat, everyone would get along just fine. You know that Bob Shelton himself has said we're against violence, and we go along with him one hundred percent. "

" I know, I read Playboy, too. Sure, everyone would get along fine - just like the Israelites and the Pharoah, one happy family. " The attorney shook his head tiredly. " Sorry, Long, but the Declaration of Independence is just contagious. It suited the colonists against King George, so the Negroes figure - Why not give it a try? It's been time-tested, like the Constitution. You must read both sometime. "

" Now if I did, how could I ever look a civil rights law in the face, and as a lawyer I have to read them. They make the Constitution look like so much - "

" All right, gentlemen, could I have your attention, please. " Cameron was surveying the crowd from the courthouse steps. In his Grand Dragon's robes he stood out, commanding instant attention and long-customary respect. " Thank you. Now, you fellows with the scatterguns and squirrel pieces, why not prop them up somewhere? They might get heavy, and this is no day for toting hardware, I can tell you. " He slapped his empty holsters. " Fine. Now, all of you and I know about this little walk that's going to be held today. "

" Damn right, " commented a balding merchant leaning on a cane. The tip had been hollowed and loaded with lead, then capped with stainless steel. Solid white oak already, it could crack a skull, and already may have. McKenzie couldn't be sure.

" We all know what the nigras are going to do, " Cameron said, then paused. " But how many of us know just what we plan to do, eh? "

" Some o' us has a party good idea, Ben. " a pock-faced mechanic grinned.

" Well, then, just what is that idea, Bill? I was late, I didn't hear. "

" Uh, well, " the fellow looked around embarrassedly. " Well, dammit, we was a-plannin' to kind o' es-court them niggers along. Kind o'...well, sort o'..."

" Sort of chaperone them? " Cameron suggested. " That's an idea - but, then, what are the guns for? " He pointed suddenly to one of them. " Ed, what's it for? "

A farmer standing by a shotgun looked sheepish. " They got themselves their Deacons, we figured us Klan fellas oughta match them, sorta. 'Case they get outa hand, kinda. You know them niggers. "

" Damn right, that's why we's a-goin' t'show them jist who's who 'round here! " The merchant gestured with his cane, cracking it defiantly against a fence rail to the splintering of wood. The tough walking stick was unharmed.

" You wouldn't be goin' to suggest that we just let them jigs tromp on by without we give them some kind o' sociable welcome, eh, Ben? " Growled a heavy-jowled, stocky owner of the local Garage and Farm Equipment Repair. He was also the Cameron Grand Cyclops for the United Klans Klavern.

" That's exactly what I'm saying. Just try and picture those nigras marching with their posters, guarded by Deacons, a black minister or two with them, all chanting some song or another - and absolutely nobody else in sight. Just them, kicking up dust in the heat. " Cameron grinned with all the force of his magnetic personality, and a few of them grinned back. " Remember, they can march all they like, but it doesn't mean a fool thing unless someone sees them. "

" You said all that at the meetin' last Monday, but we're here just the same, and a lot of decent townsfolk they been driven off the street because o' those niggers. We didn't buy it then, and we're not about to be startin' now. "

" Don't matter none no more, here they's a-comin'. " The merchant gestured with his cane down the street, then cracked it against the fence again, this time splitting the rail cleanly. No one noticed or cared, though, for from the south, along the main street, came a file of placard-carrying marchers. The double line, headed by the single figure of a minister, was flanked by eight armed Deacons. Four of them held their guns casually, as if firing was the last thing on their minds. They had shotguns. The four with rifles could afford to hold their weapons better, ready to catch any snipers from upper-story windows. The single slugs were selective and didn't cause the wholesale carnage and rage a shotgun blast loosed against a single man, but into a crowd could. Still, any shot at all would start things, and they were as careful as their fellows.

" Real little parade they got there. Why ain't McKenzie out there with 'em? " A lanky farmer jerked a thumb at the lawyer. " He's nigger enough. "

The crowd murmured uneasily and the farmer realized his mistake in going too far. " Leastw ways he thinks like a nigger, " he amended lamely.

" And how does a Negro think, Cooper? " McKenzie asked, smiling coldly. " Maybe he was a little fixation about being in a minority and folks looking down on him. Negroes, Jews, Catholics, and Nazis - they all get that way sometimes. "

Cooper twisted his head around and scowled. He was the town's only outspoken supporter of George Lincoln Rockwell and took considerable kidding from it.

" Maybe I was wrong, maybe you just don't think a'tall. "

" Maybe, but I do remember who won the war. "

" Well, we got a place for you along with the other kikes and Commie-brainwashed -"

" Forget him - what 'bout th' jigs? " The mechanic brought them back to the situation at hand.

" Well, why don't you all stand around here like you were doing before, while I go over and talk to them? " Cameron suggested. " And just to make sure we have every side represented, why don't Grand Cyclops Dugan and Counselor McKenzie come along with me? We can all see how things work out. All right with all of you? "

The lawyer had to admire the way Cameron played the crowd. Most nodded after a few seconds' hesitation, and the rest didn't make any protest. They respected Ben to a man, and trusted the Grand Cyclops to look after the interests of the most radical. McKenzie, they didn't even bother to consider.

Cameron led the way, as he always did, even though the three men walked side by side. He was the kind of person you naturally felt like following, even if, like both Dugan and McKenzie, you didn't agree with his choice of a route.

The leader of the marchers nodded to them as they approached. He was the minister of a church which had become a gutted ruin a year before, following a voter registration meeting held there. It was generally believed to have been a completely outside job, even by McKenzie. The congregation had been in session when the firebombs had sent the old building up like a tinderbox.

The clergyman regarded Cameron out of his remaining eye.

" Glad t'see you, Brotha Cameron, even in those robes. I got your check for th' church fund. Sorry I couldn't oblige 'n try 'n call off this march. "

Dugan looked startled and gaped at the Grand Dragon a moment. " You did what? "

" Sent them a check for their church. After all, they're Christians like we are and certainly deserve to have a church, instead of holding services in each other's homes. " Cameron shrugged. " It's the right thing to do. Here we have a good, sound white church - should we deny those boys theirs? " He turned back to the minister. " I'm sorry you still feel the way you do, but I'm not about to ask you twice. I know when I've met determination. I hope that your friends are going to be as peaceful as you are, boys of the cloth or not. The men are a bit edgy back there, so don't give them any provocation. "

Yes, thought McKenzie, don't get in the way of their swift kicks or you might step on someone's toes and make a poor white trying to help you become angry.

" Just be quiet, try to walk fast, and I'll see that no one tries anything. If nobody's hurt, we'll be happy on all sides. I'm trusting you boys, and I hope you'll trust me and my men. "

" What're you boys after, anyways? " Dugan asked suddenly.

A marcher behind the minister brandished a sign. " Fair votin' rights, fair housin' rights, equal service - just like on' Fed'ral law been sayin' for twelve months or so now. "

" And the right not to be called 'boys'," another added coldly.

" Damn it all, your votes don't make a lick o' difference in a town this size, even you if you were qualified. You're only a hundred or so out o' five hundred. As for housin' - build where you damn well please, so long as decent folks don't object. That's fair, we do the same. "

" Right, " nodded McKenzie. " Reverend Younge, you do that and, of course, the Klan is prepared to give up their voting rights. After all, between the United and Imperial Klaverns there are only a measily ninety to a hundred votes. And, of course, we decent folks who don't want to hear bedsheets flapping on the line next door - "

" That's enough, now, McKenzie. These people want to get on with their business, and we have ours out out for us. " Cameron smiled at the clergyman. " Just behave

yourselves and I'll see that the rest of the folks do, too."

Which, McKenzie reflected as they turned away, qualified as Ben Cameron's first white lie on public record. He felt both smugly pleased and uneasy, because he knew that the normally confident, competent Grand Dragon wasn't as certain of his ability to handle trouble as he normally was. At least, not potential trouble. In a fight, Ben could stand any five men barehanded, and he was the district's leading marksman with pistol or rifle. [illegible]

He had always been a hero-figure to the lawyer, only four years younger. McKenzie had looked up to him in school and even during adult life, though had disagreed pointedly with the man's views. The doctor saw the stuff he was made of, and the attorney felt a keen wish that this particular hero hadn't himself been a worshiper of another Ben Cameron, that older Grand Dragon of the first half-dozen Klan of the Reconstruction...

Part Two In the Next [illegible] issue

*

Commentary on K-a 10

AGAIN K - I couldn't give you Harvey's reasoning for not carrying reprints any longer. You might check circulation figures. As for their current line, according to figures from that bastion of independent taste, Gold Key, it is the "preschool" variety of cartoon comics that bring in the big money. I, for one, am glad that we have GK and Dell for adaptations, though. Both tend to have higher artistic quality, more story-pages per issue, and better adaptive writers than other companies. (Something perhaps not lost on the feature syndicates.)

As I sit in my garret, however, and read the recent Terry Steel, SHIELD agent chapter, Enemy Ace, Forbidden Worlds 130's "Ghost That Died", the old I Spy and Doctor No, and others, I fail to see why the Code or CCA should alter their line one picture. Or was the "pressure from the CMAA" in this particular [illegible] to refer to hitherto unmentioned pressuring to boycott the syndicates for unknown reasons?

On strip adaptations, though, after seeing Flash Gordon, I tend to wonder if we need much more of that kind of thing. Now if they took Alex Raymond's dailies, starting from ten or twelve years ago, and culled out the crème... That would be a Flash Gordon worth paying for. Not being a strip-snipper, I have only my memories of E-2 Island, the first brush with the Swamp, and other glories.

AL KURFIELD - Come now! National wouldn't touch a true "message" with a ten-foot power beam. It salves its civic conscience by printing National Society Welfare Assembly fillers. However, mayhap Enemy Ace is the beginning of something - a commentary on the condition of war which makes heroes killers and killers heroes. Maybe.

I take considerable personal affront at [illegible]'s insidious innuendo in panel two. Bounder! I happen to drink tea, the nectar of the Empire for centuries, a nectar beyond compare - and certainly beyond coffee to Prunella. Harumph. Good thing that other CCA doesn't have folk like her, though, tea drinkers or not.

HOWARD KELTNER - Unfortunately, except for the nostalgic lapses of their costumes, the Earth-II JSA is really indistinguishable from the JLA. Which is not a compliment. The recent fiasco highlighted this, when even Hawkman can be a Jonn Jonzz - and become that from a wave of GL's mystic ring, Starman's new rod, Dr. Fate's fist, or Gardner Fox's pen. Either someone is slipping in their memory-work or modern MPP fails to find the same noteworthy virtues inherent in the olden days that Stan Lee rediscovered and brought forward with improved style.

Back in aged Jeddak I, two years ago, I had an idea for an 80-page quarterly with half devoted to the League and half to the Society, in 35-pagers. The extra space would serve for recounting pictorially the origins of various heroes and villains of yore, lettercols, advertising, and suchlike. Justice Comics (or, Tales, as seems to sound better these days)... Another JLA 37 and I'll run screaming to the Showcase-B&B series of All-Star revivals, downhill though they have been inching since "Solomon Grundy".

*

Incidentally, Jeddak VIX is out now and eager to be in your hands. 46 pages, 45¢, all copies mailed in collector's envelopes. Yours truly at 1206 31 Avenue, San Mateo, California 94403. Victor Baron with "Nemesis" and the Laquedem, Cilac Biggleston with sword and sorcery; and an article on those forgotten 40's company, Gut Comics... Naturally there's more in 46 pages...

Since my introduction three years ago to the varied organizations so fondly referred to as Fandom I have hoped that I would someday meet a fellow hobbiest. Being in a wilderness (so far as fans are concerned) I was doubtful at times this wish ever would materialize. But a remedy to this came on the Sunday night of June 13 with the surprise arrival of Charles Reinsel. As many K-a members know Charles was on one of his Annual Trips Through Fandom (described in Norb's Notes #68). Though the weather was stormy, the time late, and a good distance out of his way he made a special trip to come to Lawrence. Because it was after 8 o'clock, and he still had many miles to travel before acquiring a night's lodging for he and his family, we were able to only visit for less than one hour. For this I was most sorry. I know not if he found his effort fruitful, I certainly hope so. Whatever his opinion of me I was most impressed with him. I found him to be most congenial, a fine person. Correspondence is fine, but nothing equals such personnal contact. This has increased my desire to meet more fans. Charles' visit helped strengthen my interest in these hobbies. I will always be grateful to Charles Reinsel.

The latest CHAA Newsletter has again listed Dick Tracy under the titles published by Harvey. Leonard Darvin, Executive Secretary, informed me that Dick Tracy has not appeared as a comic book for some time. However, the publisher has not withdrawn the listing of the title, and therefore it continues to appear in the Newsletter.

Popular recording star, Johnny Tillotson, is an avid fan of the old radio serials, and collects tapes from as many as he is able. It would be great to be in contact with him.

If you were fortunate enough to receive the latest list from Stan's Magazine Exchange-Box 62, Brockton, Mass.- you would have noticed Stan Lee's "Secrets Behind The Comics" was (and still may be, though unlikely) being offered $1.50, and only $1.00 for each additional copy. These lists carry some of the lesser prices on many items. And proprietor, Stanley Darcy, deserves our gratitued, and support.

Screen Thrills Illustrated, Help!, Famous Monsters- all very unique magazines. Yet, but for only on occasion these rarely come close to equal their potential. And I have seen no indication that Creepy will be any different. I have a creepy feeling it will not improve.

LATE COMMENTS TO FELLOW MEMBERS

DON & MAGGIE THOMPSON - From the losses incurred in publishing a magazine as XERO, and COMIC ART, I can sympathize with the need to enforce a rigid policy in their publication. (The use of "publishing quirk" was a poor choice of words, indeed.) But, though you try to discourage more subscribers, you have as yet, to my knowledge, to refuse those who do send money. If my memory is at all functioning, I remember vaguely, comments to the effect that at a previous convention Mr. Lupoff was prompted by various non-subscribers to give them copies of his latest issue. Though opposed to this, he kindly consented. And, because of this, he could not fill his subscription requirements, forcing him to try and buy back issues so he could mail them to those left out. I don't know all the information, but, surely, he could have allowed some extra copies as a regular precaution. Subscribers should be, if not the main concern, at least a major concern of any publisher. They are the core of any zines value, preceeded only by the contributors.### The future reprinting of the ARCHAD series is very pleasent news. Please let me know when ready.### I wonder how much furor would be generated if a company devoted a comic completely to a Negro hero? I'm afraid such a situation will never develope.### Sam & The Superdroop has been listed for sale by Howard Rogofsky. I had considered obtaining a copy, but the fine article by Fred Patten makes this unnecessary, at least for the present. And at the price of $7.50 I doubt if you would be interested.

John & Tom Mc Geehan - The Boston Herald, though one of the better papers, is another that prints the James Bond strip where ever it is able-never in the comics section.

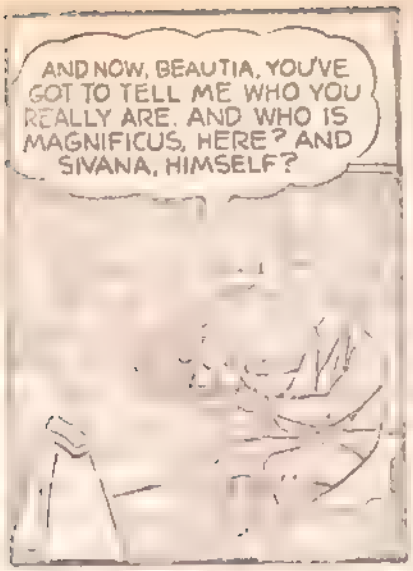
DAVID KALER - The July 4th issue of Coloroto Magazine, pictorial supplement to the New York Sunday News, presented a one page report, with color photoes, on the cartoonist exhibit. The photoes were views of the Dick Tracy and Little Orphan Annie exhibit, Irwin Hasen at the Dondi exhibit, and USO vice president Joan Crawford with exhibit chairman Alfred Andriola at the Terry Drake exhibit.

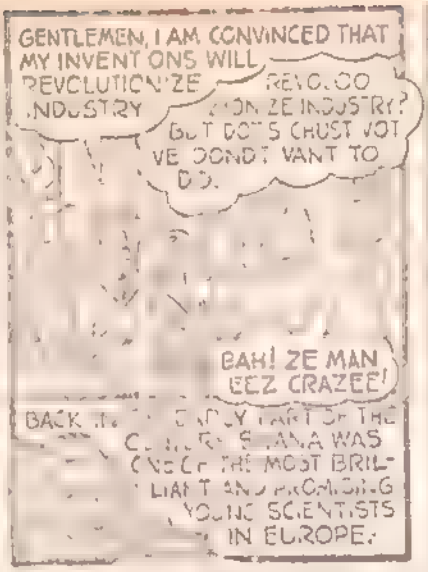
AGENT X - Yes, it is shameful to have difficulty when asked to identify famous comic characters. Though an avid fan of Dick Tracy, Mandrake and, to a lesser degree, Little Orphan Annie, when asked by the panel of "To Tell The Truth", I forgot, also, the connection of Junior, Leather and Kunjab. Truly inexcuseable.###
I would like to continue, but it seems I have come to

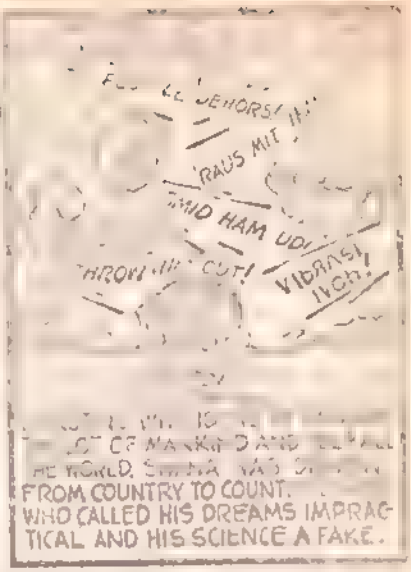
THE END

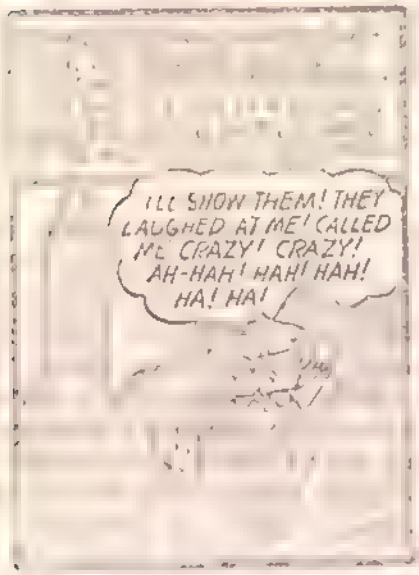
[illegible]

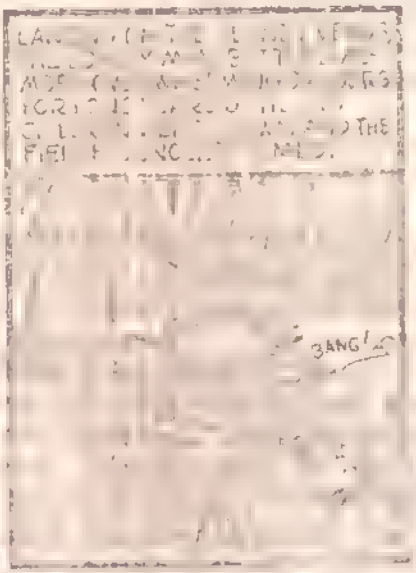
[illegible] Mason 21, [illegible] [illegible] [illegible]

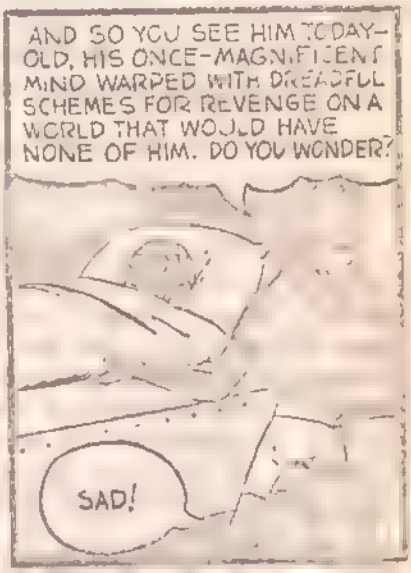

AND NOW, BEAUTIA, YOU'VE GOT TO TELL ME WHO YOU REALLY ARE. AND WHO IS MAGNIFICUS, HERE? AND SIVANA, HIMSELF?


GENTLEMEN, I AM CONVINCED THAT MY INVENTIONS WILL REVOLUTIONIZE INDUSTRY
BUT DOTS CHUST VOT VE DONDT VANT TO DO.
BAH! ZE MAN EEZ CRAZEE!

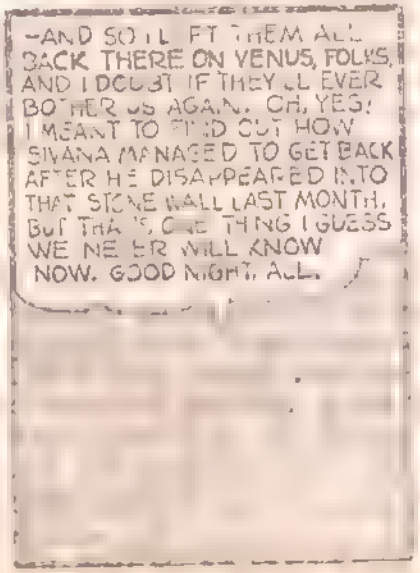

RAUS MIT IHM!
VIBRANS!

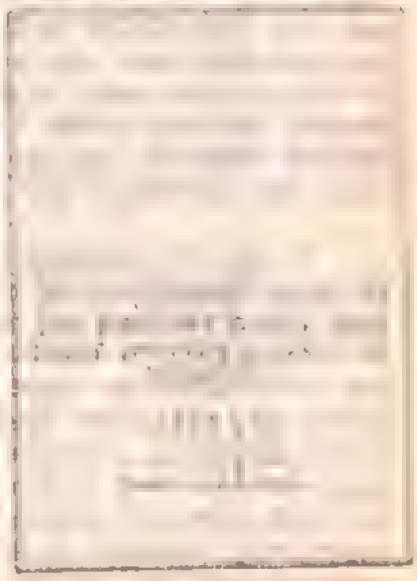

I'LL SHOW THEM! THEY LAUGHED AT ME! CALLED ME CRAZY! CRAZY! AH-HAH! HAH! HAH! HA! HA!

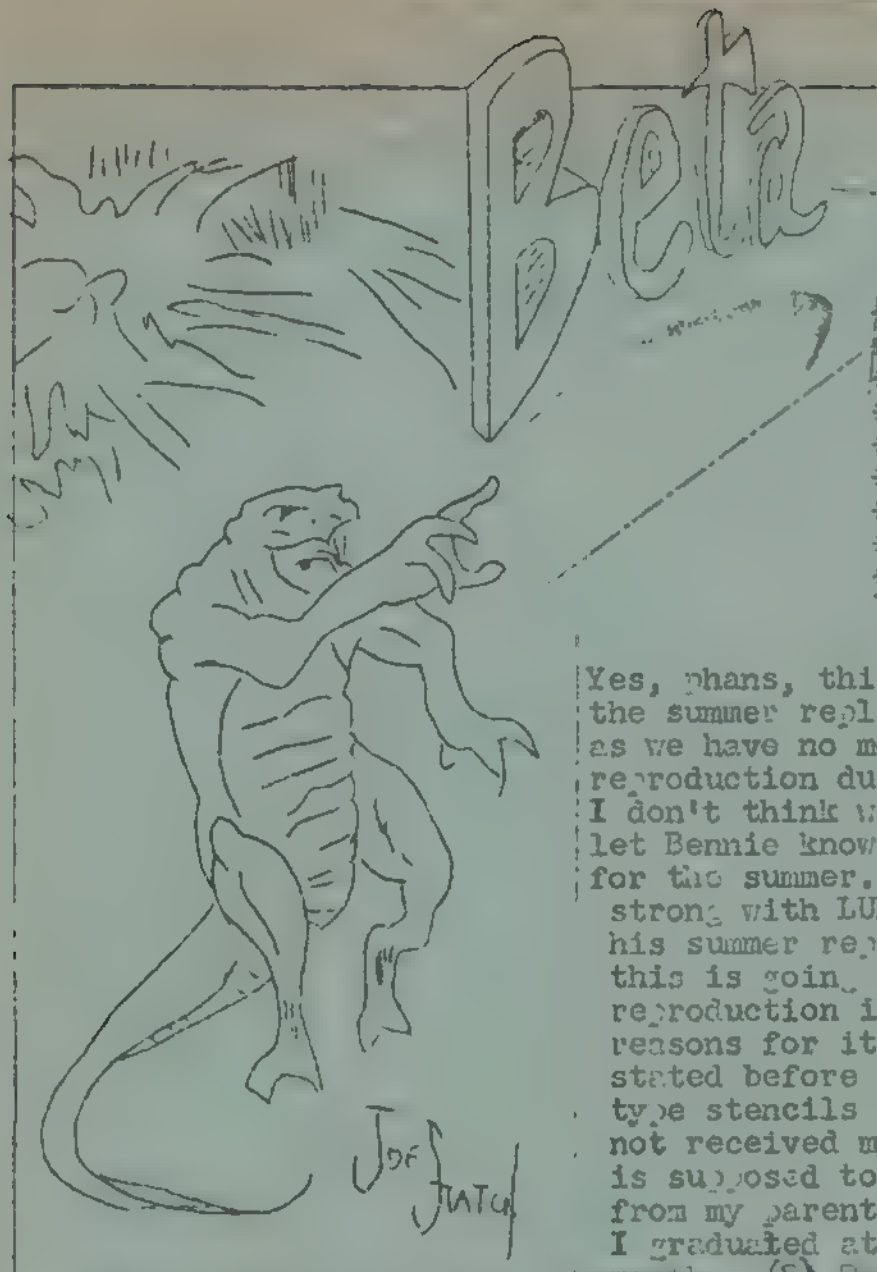

BANG!


AND SO YOU SEE HIM TODAY—OLD, HIS ONCE-MAGNIFICENT MIND WARPED WITH DREADFUL SCHEMES FOR REVENGE ON A WORLD THAT WOULD HAVE NONE OF HIM. DO YOU WONDER?
SAD!

AND THIS YOUNG BATTLER IS YOUR BROTHER, EH? QUITE A FIGHT YOU PUT UP BACK THERE, MAGNIFICUS.
SHUCKS, S.R, YOU'RE A PRETTY GOOD MAN YOURSELF.


—AND SO WE LEFT THEM ALL BACK THERE ON VENUS, FOLKS, AND I DOUBT IF THEY'LL EVER BOTHER US AGAIN. OH, YES! I MEANT TO FIND OUT HOW SIVANA MANAGED TO GET BACK AFTER HE DISAPPEARED INTO THAT STONE WALL LAST MONTH. BUT THAT'S ONE THING I GUESS WE NEVER WILL KNOW NOW. GOOD NIGHT, ALL.





BETA #1--Volume 1, Number 1--Published *to meet the requirements *set forth to retain *membership in K-a by; *Pete Jackson ((PetJak, *Phred)) who resides at *R.D. #1 which is out in *the boondocks of Danville *a small town in Penna *with the zipcode 17821

Yes, phans, this is BETA 1. This is the summer replacement for LUNA comix as we have no mode of dittographic reproduction during the summer. At least I don't think we do. Anyway, I'd better let Bennie know that LUNA is dropped for the summer. He'll probably come on strong with LUNA 2 when he should have his summer replacement. I don't think this is going to go so good. If the reproduction is lousy there are two reasons for it: (1) this typer as I have stated before in other zines doesn't type stencils too fiercely and I have not received my new typer as yet which is supposed to be a graduation present from my parents this month even tho I graduated at the beginning of last month. (2) These lousy stencils. If ever you purchase stencils from MISHEKs specify the brand (Speed-O-Print, Gestetner, Ditto, &c) or they'll send you Per-fec stencils from the Mishek supply company. They tear easily unless you have a feather touch with stylus and if you do it doesn't show. Another point, they have an odor highly reminiscent of an acute case of halitosis. No foolin'!

Now for a few

COMMENTS & GRIPES

on the last ish and this one. For those of you who didn't know it (all of you, in other words) the logo on the last (8) ish of K-a was by me. So I ask you Jerry, why the hell didn't you give me credit for it? I mean even Goitherin is not that dirty. What about the other logo I sent. Are you going to use it or what? If so, give credit where credit is due. Hokay? There is only one thing phamnish that I can do fairly well and that is letter. I sent Coulson some which he accepted but he will probably never use them at the rate he is going. By the way, Jer, where do you get your masters? That black came out pretty great and as can be attested by LUNA 1, our black is more of a grey. Now what if I did the rambling like I did for the comix in hARLING Round 3? Answer these questions, Jer, and I won't have to write more in full well bet you hate to answer my letters.

I guess maybe now I know what Ellison feels like. Of course he is after the Hugo while I am not going to work my ass off without a bit of recognition that would take you 10 seconds to give.

Now then, you say Bennie and I didn't do right. What the hell do you call what Roy Miller did in the Flash Gordon stuff? Same damn thing and not one word is said to him. Why? Or if I would git out some books and do the same thing I'll bet you would raise bloody hell.

Your buck is enclosed.

I guess a bit of explanation is in order about the title for this. Well, first of all it is not Beta as opposed to alpha. At least that is not what I had in mind. I was doodling one evening and wrote the name 'Bev" for reasons that shall rem in secret for the time being. Upon seeing how fierce it looked I decided I want to use the same design for a zine title but couldn't get any other letters to appear as good in that design and since I didn't want to name a zine Bev I designed BETA. And that is the truth of the matter.

I don't think anything stupendous happened in the world of the comix this time around so I will wait till next time. By then Jer will have told me if I could employ the same kind of doohickey as in MR G. I thought the latest Spiderman was even better than the SpidermAnnual which seemed to be a misnomer. It should have been the Doctor Strange Annual with guest appearance of Spiderman. Daredevil is still getting better all the time. It is still my **favorite comic.**

I've been having a bit of trouble today. First my film tab tore. It came out in a nice big triangular chunk. Then I tried to correct a parenthesis and kept hitting the '0' instead of depressing the shift key. At least 4 times anyway. There was quite a glob of **corflu over the spot.**

To end the comments on 9, thanx for the Art,donn, even tho **it more resembled Foss than Crandall, &c.**

There is a sentence aimed at comicdom in the latest isssue of Gamma (5) in the story "Nesbit" by Ron Goulart (I'd tell you what it was all about but Jer would get angry):

"Comic books were drawn exclusively by Jewish homosexuals who **were posing as communists..."**

Getting off the subject for a while, I sometimes wonder about us people. I've read where some of the comic fen actually put their comix carefully in plastic bags and store them in ideal places were they are away from moisture, &c. Hell I read mine and let them sit out for about a month till all my friends get a chance to see them or until I get to glance thru them a couple of times then I bring them down here in the basement in the Wanderer's Lair and sort out the DCs which I toss into a footlocker and the Marvels I stack at the end of my cabinet. I might have some kind of stuff in the footlocker somewhere with something that rids it of moisture I don't remember. It is nice and cool down here tho. The only comix I'm takin extra special care of are some Hulks that Dennis Richard loaned me. I still have them,Dennis, and they are still in great shape. He sent them in an envelope with cardboard protectors. I would have, no doubt, rolled them up and put them in a mailing tube. I guess I'm just not the collector you are. I wouldn't pay over 25¢ for an old comic whereas Fred Patten told me of a kid who paid $50.00 for a comic. Dollars yet! I think comix are great myself but that kid has lost some of his marbles (not Marvels, either).

Let's proceed with comments-

2

Ciel
66

COMMENSURATE COMMENTS
being mailing
comments on
CAPA-alpha #10

Mi ghod! Superman on Broadway yet. I don't know. They brought Sherlock Holmes to the stage. Last night on "The Man From U.N.C.L.E." They had Illya chained in a dungeon with a skeleton.. When they chained Solo he asked Illya who his roommate was and Illya replied, "Superman". I wonder how much DC pays these people to advertise their farce or maybe the people do it freely.

John & Jan--I guess we're sorry for what we did. I don't know whether it was entirely mine or Bennie's or both our faults so I apa-ologize. Every time an ish of K-alpha arrives I glance thru it to see if anyone took the chance to pay us comments and now that someone has, I'm not really sure I dig it. The thing that bugs me is when some neo sends a copy of his crudzine and in it reviews one of my zines and says what is wrong which, in most cases are the things he has not yet mastered himself. I get a laugh out of it and then write a snotty letter or file the zine on my crudzine pile and forget about him. If you get a crudzine and write a two sentence LoC you are almost assured of receiving every following issue but for some of the bigger zines, you write 2 page locs and have to buy the next issue. I don't know what this genre is coming to.Ø I hope you weren't referring to me when you say "...anyone who includes illoes just bec'z the wordage or as' space waster..." I use illi (AMRA spelling) not as a space waster but in order to break the monotony of solid type. I know a story is more interesting that is illoed. If find myself looking forward to illi in the prozines to see if the illoer drew according to the story (most don't you know). Now most of the prozines are almost completely devoid of illi. Amz has few any more, even in the cover story and the ones they have are usually nothing to cheer about. The fanzines actually have much better artwork than the prozines. Look at AMRA sometime.

Fred Patten--The stores that sell comix and Creepy around here only get about 4 copies in to begin with. I think most of the places get about 2 in. As for comix they usually get in 5 of each on the average. And I've been there the day they went on the racks. Of course you have to remember that Danville has a population of 9,000 (how can you forget it?).Ø By the way, Fred, how's N'APA? Got BETA LTA ZETA from Kling which says it is a N'APAzine and it was pretty bad repro and artwise. I haven't had time to read it as yet. I always got of impression of you being like a big daddy and most of the members being a bunch of little kids evidenced by their repro as compared yours which is impeccably done. Few are good (NILKAS). Do you miss me?

Dan Alderson**I don't see why they would have to get permission for the ad. Lots of men wEar glasses and any man not in his right mind might wear a superham costume. And the few times I've seen the Gomer Pyle(?) show he has uttered the

word "Shazam" many a time. The stretching of the suit was just exageration of adrenalin going to work.

BETA

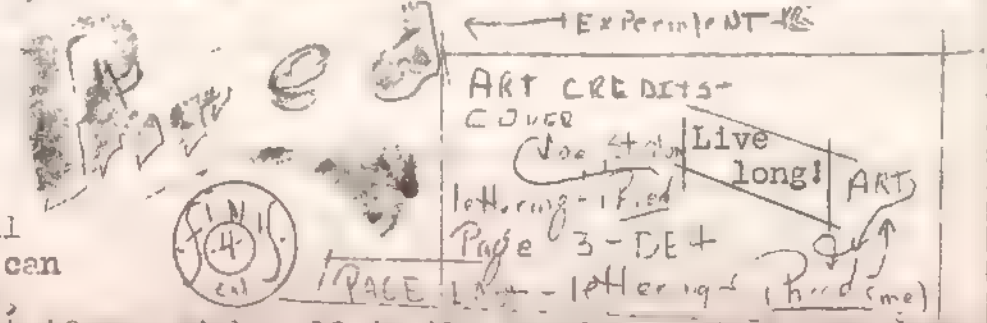
UNAPPROVED BY THE CRUDDY COMIX AUTHORITY

Joe Wehrle--Keep up the good work. I received and enjoyed FAN THE DARK EYED very much. It is of an odd size but that just goes to make it unique.

Paul Moslander--I liked your parody on the first page. You mentioned something about my "Unnapproved by the Cruddy Comix Authority." I'm not against the code as you think. That was my parody of the CCAs stamp. I'm not against the authority. I figure that it is here to stay so why complain. I never had the chance to read any of the pre-code pubs except for 5 or 6 that Bennie sent me. And if they were pre-code it wasn't much ahead of it. I never saw any of the EC mags except for the reprints. Your article was surprising, however, and highly edifying. You did explain many of the things that I didn't know. I'm sort of a fringe fan in any fandom. I try to make sure I get the best of the publications, i.e. ALTER-EGO, FANTASY ILLUSTRATED, and a few others. Johnny sent me YHIR but we had agreed to a trade arrangement back when the first issue of WAN came out and even tho I haven't had another issue he still trades. And, Johnny, you'll get the rest of the WANs when they come out. Next month or soon thereafter I should have another ish of WAN. Stay tuned here for further info. And you yell about my stamp but not Roy Thomas when he used "Approved by the Comics Clod Atrocity" back in AE 6. I guess everybody just likes to pick on me.

ADVERTISEMENT

I guess you said something about only ½ page for ads so this should be less. Quality Fanzines is now sending out fanzings. You can send 1$ and take what you get or request a list. The list is not in my possession at present but will be soon. I'm looking forward to seeing it myself to see if the colors came out well, I had it dittoed. And if you are a faned and can spare two copies of your zine, send them to me or one to me and one to Richie. Or send one and I will read it, send it to Bennie, and we will inform you as to whether it is of acceptable quality. Or you can send it in trade for WAN. If it is of good enough quality then we will inform you and you can then send us the 10, 50, 110 copies of it if you wish. 10 is the usual amount. Keep smilin'...it makes people wonder what you've been up to.



STILL MORE INFO, COMMENTS, AND JUST PLAIN GAB

by John Mc Geehan

Paul Moslander gave me the following info concerning typo ribbons months ago & suggested I put it in K-A (he knew better than to waste space with it himself); so beings I'm appearently trying for the title of 'mostuseless contributor' I'll do just that right now.

Quote Moslander: "When buying ribbons, don't pick up anything that comes to hand - a good ribbon is 18 yards long; but some are as short as ten; also, a good one has 400 threads to the square inch, while the El Cheapo variety comes with 200 to the inch. This thread bit is significant because the more threads, the evener the inking and the better the quality of the imperssion. The best ribbon is also one that sells for four dollars from Remmington, I believe - it almost never needs replacing. It'll run for months on end, while the vastly cheaper - in price and quality - models will burn out quickly and need replacing more often, so that you get a better deal on the Remmington (Which few people realize at the time they buy their ribbons). In fact, this make of ribbon is not widely sold since if people really caught onto it for home use it would drive itself out of business - no one would be buying ribbons. Its real use is in offices, where secretaries are pounding all day long and can wear out a new ribbon inside of two weeks - or two days for the inferior models. Even under those conditions the Remmington lasts for a couple of months." Unquote.

We purchase & use Bradford ribbons at 61¢ each (price includes 2¢ sales tax) & since it takes 6 and a half of them to equal the tab of one of the 'pro jobs' I have yet to gamble trying to get more for my money with one of the latter. We use ribbons long after a secretary would have discarded same tho; so no doubt the $4.00 one is the only kind for those who have to get dark black copy at all times. We also have younger brothers who 'mess around' with our typo at times & while we aren't overjoyed when they ruin the ribbon; it isn't near as bad as it would be if instead of an El Cheapo they 'cooned up' a deluxe model. If anyone has any worthwhile comments about typo ribbons they'll find one interested 'listener' in me; so how about sharring your pet secrets on getting more 'yardage' out of a ribbon with us?

As anyone who keeps abreast of current events knows; every government agency except the F.B.I. runs into the red. The news followers are also aware that this situation is fine and condoned with one exception; that being that the Post Office is suppose to at least break even and many of those who can are doing their darnest to see that this comes about. An advisery board made up of various elite persons made a study of the problem & recently advised an increase in postal rates across the board; including a combining of first class & air mail into one rate (6?; 7?, ?) with the mail being sent whichever way is the quickest; (continued)

(continued) and substancial increase or doing away with present 'dirt cheap' rates for books, records & non profit corporation material.

The Postmaster General has stated that service is poorer than ever due to a constantly increasing load of mail (I forget the exact figure; but it's in the tens of billions of pieces for '64) being processed by the same number of help & that additional help has to soon be hired or the situation will become unbearable. Therefore, whatever 'profits' result from increased postal rates will probably be used to pay the cost of increasing the staff of postal workers. It appears to me that the PO will never run in the black since as fast as they take in money they spend it & then some on higher wages & more help. I won't argue that the latter isn't needed; but I do wonder about all this concern about one government agency having operated in the loss column since its inception and not one word about any of the others. Why should only the Post Office have to emmulate the FBI?? Why worry about adding a few billion to a national debt that'll never be paid off short of taking such drastic measures as printing new money, devaluelating the dollar & going off the Gold standard onto a Natural Resources one.

Postal rates can be doubled & even trippled tho & there is nothing that we can do about it. Even at 15¢ per ounce, it'd still be cheaper to send a letter then it'd be to call long distance; and third class & parcel post fees would have to be raised considerably before it'd be cheaper to mail parcels weighing a pound or three by railway express. Such astronomical increases would be the death knell to sending much junk mail, crudzines, gab/news letters, cheap mags, etc.; but a sizeable portion would still have to be sent & in the case of selling material the additional cost will just have to be tacked on to the price. Higher prices seem to be inevitable and there is nothing we can do about it except hope & pray that we won't be stuck for to much or to often.

The Los Angeles Herald-Examiner for Thursday, July 1, 1965 on Section B, Page one has a 3-3/4" x 12" column entitled MR. L.A. by Bill Kennedy which this time is on Junior Coghlan (Frank Coghlan),who played Billy Batson in the CMmovie serial. The following excerpt is of most interest to K-Alphaians: Quote "One of his best-known roles was that of Billy Batson in the serial "Captain Marvel." Billy was a copy boy, but when he shouted the magic word "Shazam!" he turned into Captain Marvel, who was a Superman type who could fly through the air." Unquote. If enough readers are interested (a fact I doubt) I'll reprint the entire article on F. C. on a future HA page. Just take a line to say so in your next piece of material if you'd like to read more about Mr. Coghlan.

I have numerous copies of various clippings & movie ads from newspapers on the James Bond films; especially on the current one, 'Goldfinger' and would be interested in hearing from anyone who has similar clippings from papers & mags that would care to trade same with me.

The L.A. TIMES for June 7 '65 on Section D page 1 has the following: A picture of Rick Durell & Burt Blum in the Cherokke Book Shop looking at old comics with stacks & piles of old comics in the back & foreground with the following caption: "COMIC BOOK HEAVEN——Rick Durell, El Segundo, left, operator of a gasoline station, and Burt Blum, manager of Cherokee Book Shop, 6607 Hollywood Blvd., look over comic books in store, largest center for them in the country." (Note. Rick's regular job is working in the oil-fields, but I understand that he does have a 'side job' at a gas station & it is his earnings there that support his collecting.) The pic measures 5" x 5-1/2" and after it there is the following article: EARLY COMIC BOOK ISSUES BRING HIGH PRICES AS COLLECTOR'S ITEMS By Peter Johnson. Times Staff Writer.

Holy Moley!

The other day, comic books were children's literature, priced at a moderate 10 cents or later, 12 cents.

Now, Shazam, they have become a big business and some of the early editions sell for $65, $75, or even $100.

Comics suddenly have become Art, thanks to "pop" painters such as Roy Lichtenstein and Mel Ramos. And they have become collector's items, thanks to people like Bill Placzek, 15, of Chicago, who has a $40,000 collection.

Collectors are clamoring for the years-old adventures of Superman, Batman, Captain Marvel, Plastic Man, Doctor Fate, Mandrake the Magician, the Green Lantern, Spectre, Starman, Buck Rogers, Sub-Mariner, Sandman, the Atom, the Phantom, Flash Gordon, etc.

Fan magazines are booming, with avid fans doing extensive research into the backgrounds of their super-heroes, analyzing various artists who draw the strips for aesthetic ability and compiling indexes of their heroes appearances in other strips.

The Cherokee Book Shop, 6607 Hollywood Blvd., has become the nation's largest comic book center for collectors and manager Burt Blum says the business accounts for a sizeable amount of the store's total income.

Blum says about one-third of his customers are artists and cartoonists, some interested in pop art and some doing research for ideas. Another one-third are children and teen-agers.

Among other steady customers are a surgeon, a nuclear physicist and a doctor and Blum says he does a big business selling old Flash Gordon and Buck Rogers comics to aerospace engineers and scientists.

Blum gets his stock from private collectors. The largest collection he has bought so far has cost him $2,000.

He says his business in comic books began about three years ago after one of his second-hand book customers gave him a list of comics to locate. (Note. Said customer was Rick Durell who gave him a list of his D.C. Comic wants--John) This was followed by another list, then the man's friends began coming and soon it was a big business.

A first edition of Flash Gordon in mint (unused) condition is worth $75 retail and a first edition of Superman is worth $65. A "run" (consecutive editions) of Adventure Comics 1-22 is worth $200. (continued)

(continued) Super-hero comics form the bulk of the big-money items but early Walt Disney is also valuable. Comics printed before 1945 are most treasured, especially those before 1943, most of which were destroyed in paper drives.

Blum points out, however that not all old comic books are valuable. Value depends on age, condition and the type of comic books. He says that Flash Gordon, Buck Rogers and Tarzan are his three best sellers, in that order. Alex Raymond, who drew Flash Gordon and Jungle Jim, is considered the greatest artist, with his original sketches bringing $50-75.

The first comic book to be sold on the stands was the July, 1934, edition of Famous Funnies, featuring Mutt and Jeff, the Toonerville Folks and Hairbreadth Harry. It is now valued at $75.

$30 Edition

Blum says, "Another good area of business for us is in old Sunday comic strips, clipped from the newspapers and assembled in runs. I have a 10-year run of Krazy Kat worth $600.

"We also sell Big Little Books, featuring comic strip characters with each page of text faced by an illustration. These average $1 each, but I can get $30 for an edition of 'Buck Rogers and the Floating Globes.'

"I used to go to a partyand when people asked me what I did, I told them I sold comic books, so they ignored me. Now they rush up to meand say, 'So you're the pop art dealer!'"

A New York paper recently carried an advertismentannouncing "Pop Art portraits of your all-time heroes now available in full color. By special arrangement with Mandrake the Magician, Flash Gordon, Prince Valiant and the Phantom, himself."

The ad pictured the Phantom, himself, seated in front of a large portrait of a panel in the Phantom strip in which he was saying "Whew!".

The firm also offered the other three heroes in various stages of action, including Flash Gordon in full stride with the note, "So Flash Gordon sets out on a perilous but all-important venture- a daring one-man expedition against fearful odds."

Jerry Bails, 31, a professor of natural science at Wayne State University in Detroit, has founded the Academy of Comic Book Fans and Collectors, which numbers 2,000 members.

In addition, there is a profussion of fan magazines, including The Rocket's Blast, Batmania, The Sword and Fantasy Magazine, Alter Ego, Flame On, Voice of Comicdom and Fantasy Illustrated.

The magazines sometimes assume an almost fanatical tone, as in the credo of the Batmanians published in their January, 1965, issue: "To insure the popularity of Batman for years to come we must encourage the reading of his adventures by the younger fan.

Danger Ahead, Fans

"By accomplishing this we can create a constant interest of more and more fans. Batmanians call these younger fans Robins. To become a Second Class Batmanian you must 'enlist' three Robins to the ranks of the Batmanians.

"These three (or more) Robins will always remain under your name on the official Batman records. (continued)

(continued) Five or more Robins who apply for membership to our club entiles you to the highest rating of our organiation---the Grand Batmanians."

Leapin' Lizards, Sandy, how will fans of the Man of Steel meet this threat from the Caped Crime-Crusher It's the worst danger since Kryptonite.

The article starts on D--1 and finishes on D-2. At the top of the text on two of the three columns on D-2 is the following pic: a 4" x 3-1/2" one of Jerry Kay reading a Captain Marvel comic with this caption: NEW KIND OF PROMOTION---TV artist Jerry Kay, North Hollywood, would like to establish a comic boom museum in United States like one in france.

The Los Angeles Times for June 30, 1965 on Section B, page 5 has a 5-1/4" x 3-1/2" political cartoon with 3 'panels' showing 1) LBJ going into a broom closet; 2)a bunch of clothes being thrown out of the door and 3) LBJ coming out in a Superman costume holding a copy of a U.N. speech in his hand. Two men are pictured in each panel with one of them saying to the other the following caption: "Posing as our mild mannered President, he is actually. . . SUPERCHIEF!

It is hoped by us panelolgists that the general public will one day soon realize that comics aren't only for kids & that one does not have to be in his second childhood or not out of his first to read them. I doubt if comics will ever completely lose their stigma as children's literature tho & I believe that the average person will always consider them as being in the same vein as fairy tales & nursey rhymes.

I was considered a bookworm, kook, oddball & other things when I went to high school from '54 thru '58 because I read many a book & comic on the bus to and from school & during study hall in school itself. I did find tho that even the 'cool cats' would read/scan comics when they had nothing else to do during the same periods. The most popular ones were E.C.'s, but anything with 'action' in it would be read. Captain Marvel & Co. ones were the only old super heroe ones I brung & these were always snapped up fast. Most teachers didn't mind us reading them in study hall (as long as we were quiet was the main thing) and at times a dozen students would be engaged in 'consuming such brain stimulating material'. The only hitch with being the unofficial comic suplier was that I wouldn't get them all back. Some persons wouldn't have finished reading a comic on time & would want to borrow & return same the next day. I'd usually say okay & half the time I either wouldn't get the comic back at all (it would be lost) or else get it back beat up, bent up or rolled up, as all non fans/collectors think that a comic is something to be rolled up & carried around in the hip pocket or else rolled up & carried in the hand with occasional use as a 'club' to swing at anything with.

I remember one student who enjoyed 'Uncle Scrooge' as a freshman; but as a sophmore he considered himself to old for any comic & told me that I should give them up as he did.

Hopalong Cassidy is considered by the general public to be for kids, so readin' the 'Hoppy' tales netted me wisecracks from fellow students. So instead of bringing such books as HOPALONG CASSIDY's RUSTLERS ROUND UP; HOPALONG CASSIDY's PRIVATE WAR and HOPALONG CASSIDY SEES RED to school, I'd bring the BAR-20, BAR-20 DAYS and BAR-20 THREE & get known as a reader of'grown-up' literature. What they didn't know was that the 'Bar-20' titles are the original ones for those three books and that Grosset & Dunlap just retitled them in their 1950s editions to take avantage of all the publicity the name Hopalong Cassidy had recieved.

Hopalong Cassidy is the brainchild of Clarence Edward Mulford, who wrote 28 western novels (& that's all he wrote) between 1905 and 1941. Eighteen of them are known as the 'Bar-20 books' in which Hoppy is featured in a dozen of them; 5 are in the 'JC' series and the other five are miscellaneous ones. The 'real' Hoppy drank wiskey, chewed tobacco, wore regukar clothes and cussed with the best of them; making the books adult westerns rather than kiddie ones. It was the movies that turned Mulford's most famous character into a milk drinking, fancy dressing, polite talking cowpoke & consequently into something fit only for the youngsters. I consider myself fortunate to have read all 28 Mulford tales twice; tho it took a mixture of old & new British & American books & paperbacks to acomplish it.

THE LONE RANGER MAGAZINE

Vol. 1 #1 April 1937 10¢ 9-3/4" x 7" 128 pages plus four for the cover. It contains the complete novel entitled "The Phantom Rider" on pgs 4 to 72& miss. material on pgs 73 on. "The Phantom Rider" was later re-wrote and lengthen into the second of the series of 18 Lone Ranger books put out by G&D entitled "The LR and the Mystery Ranch". The LRM was put out by the Trojan Publishing Company. At least six issues of the LRM came out as fellow Kalphaian Andy Zerbe has a copy of the six issue. Does anyone else have a copy of any other issues?? Any & all info on same will be greatly appreciated by the both of us. A copy of the contents page for the first issue follows and it in turn is followed by a copy of the conents page of the six issue that Mr. Zerbe graciously supplied me with.

The Phantom Rider.....4

4 Rip-Roaring Short Stories

A Little Killin'.....Lawrence A. Keating..... 77
Boomer Buckaroo.....George C. Henderson..... 80
The Necktie Tree.....Wayne Brooks..... 89
The Return of Black Malone...Charles A. Roberts.....113

Special Features

John Wesley Hardin.....Chuck Martin..... 73
Doodlebug Jones.....Joe Schaff.....106
Brandin' Time On The Ranch...Wilton West.....109

(continued)

(continued)
Departments

Lone Ranger Stamp Page.....123 Chuck Wagon Chats.....126

Cover Design by KIDD

Subs were $1.20 a year (The above is not an exact copy of the page.)

Page three has:

Dear Lone Ranger Fans:

Those of our readers who have listened to the radio program of "The Lone Ranger", know the thrill that comes with the sound of that rich, ringing cry, "Heigh-Yo, Silver!" They know that the sound of pounding hoofs, growing louder and louder, and then fading off into the distance, means the beginning of another stirring episode in the lives of the masked rider, his beautiful and intelligent stallion, "Silver", and their faithful Indian friend, Tonto.

To these friends of the Lone Rangerand his companions, we give our assurance that, not only will they find the complete full-length novel in each issue of The Lone Ranger Magazine as fascinating as the radio broadcasts but the added features, such as short stories, articles, cartoons and departments, will give them many additional hours of entertainment.

To our readers who are meeting these famous Western champions of justice for the first time in these pages, we heartily recommend the stiring Lone Ranger tales to be heard every Monday, Wednesday, and Friday evening over a large network of radio stations.

To The Lone Ranger Safety Club Members

The Lone Ranger Magazine extends a friendly "Howdy!" Though you are automatically a member of The Lone Ranger Magazine Club, we urge you to fill out the coupon on the last page, so that we can get acquainted and let you know about the many avantages connected with The Lone Ranger Magazine Club.

To ALL our readers!

Do not fail to fill out the coupon on page 128. Mail it in and receive your club membership card by return mail. Many interesting features are being planned for future issues. Only club members will be entitled to participate.

"See You Next Month" The Editors

A list of radio stations broadcasting the LR show is given next. A partial listing no doubt with info only on 14 stations given.

On page 125 of the magazine is a picture of the cover of THE DON WINSLOW MAGAZINE with the news that it is on all newstands.

That is it for the first issue of TLRM. The copy of the contents page of the sixth issue will be given on page 8 or the other side of this sheet.

THE LONE RANGER MAGAZINE

Vol. 1 Contents for September, 1937 No. 6

A Complete Novel

Featuring the Famous Hero of the West

The Lone Ranger

In Another Thrilling Adventure Story

HERITAGE OF THE PLAINS

With the Wonder Horse, "Silver", and Tonto, the Indian..... 4

And

Those Thrilling Stories—Articles
Special Features and Departments

Interesting Facts About the West.....W.M. Allison 56
Famous Frontier Fights (An Article).....Col. J. J. Boniface 58
The Battle of White Bird Canyon
Ranch Life (An Article.....Wilton West 69
Life on the ranch has its thrills and dangers too
Big Foot Wallace(An Article).....Franklin Reynolds 77
A Biography of a famous Texas Ranger
Gunsmoke Trade (A Short Story).....Edwin K. Sloat 84
A boy, an old man and a cowpoke prove more than a match for a ruthles gang of outlaws
Outdoor Trails (A Department).....Dick Wood 93
An interesting article on fishing by an expert
The Lone Ranger Stamp Page (A Department) W. B. Carnahan 100
A valueable article for Stamp Collectors
The Lone Ranger Magazine Club Contest..... 104
Your chance to win a cash prize or free subscription
Chuck Wagon Chats (A Department).....Pop Bonner 106
Our readers get together and Pen Pals

Cover by H. J. Ward

THE LONE RANGER MAGAZINE published monthly by Trojan Publishing Corp. 2242 Grove Street, Chicago, Ill. Editorial and Executive officies at 125 East Fourty-sixth Street, New York, N. Y. Entered as second class matter, January 22nd, 19? (can't make it out) at the Post Office at Chicago, Illinois, under the act of March 2nd, 1879. Subscriptions Yearly,$1.00; single copies 10¢.Canadian and foreign postage extra. Manuscripts should be accompanied by self-addressed, stamped envelopes, and are submitted at the author's risk. Copyrighted 1937 by Trojan Publishing Corparation. Licenced by Famous Artists Syndicate, Chicago, Ill.

I can see mailing or sending a comic or two via first class mail, or even more if the parcel is over a pound & first class isn't going to cost any or much more; but for any other amount or weight & usually if over 3 comics it is better in my opinion to send them via third class mail or parcel post & insure them for the minimum amount. Insured parcels rarely get lost as they are naturally taken better care of & one can't even insure the parcel unless it is well wrapped. So why send ten ounces of comics for 50¢ via FCM when for 30¢ you can send them 3rd class & have them insured up to $10.00.

More Additions to Comic Zines Anyone?

In addition to the same info given previously you will also find the data on the number of pages in each issue listed right after the date and before the publisher's name. The first number given is the TOTAL number of pages in the issue and the second number is the total number of blank pages in the issue, if any, given in parenthesis. Eg: 40(3) means that the issue has 40 pages with three of them blank and 40 minus 3 gives you 37 which is the total number of pages of 'printed' material in the issue. Previously I haven't taken the time to compile said data; but now that I'm acquiring it as part of making a list of all amature publications we have on hand in order to help Mr. Harold Palmer Piser out in his monumental project of compiling a complete a bibliography as he possibly can of ALL 'fanzines',; apa organazations and 'house names'; I decided to make 'double use' of this info by including it in this and future 'additions'. Mr. Piser is retired and able to devote full time to his project. Previously he indexed books of poetry; having done so to over 200,000 of them in the past few years. So Piser will get something worth publishing compiled eventually and tho it can't be a complete listing, it'll certainly be a boon to all fens interested in such a bibliography.

BATMANIA (#5-May 12'65, 28(1) pgs; #6-July 16'65, 28(1)) is published by Bill White. dit/rim, 30+10, 4.

COMET (#1-June 29'65) 50(2) is published by Tom Lauria, 253 East Kingsbridge Road, Bronx 58, New York, 10458. 40+10, dit, 3.

COMIC FEATURE,THE (#2-April 30'65) 48 is published by Larry Walczak. dit, 40+0, 3. I understand that the third issue was mailed out in June; but I haven't recieved it yet due to either my delay in ordering same or the fact that it isn't out yet after all.

COMIC FAVORITES is published by Danny Cassidy. Even tho I couldn't find a copy around here anywhere, my memory told me that I had recieved a copy of the third issue of this zine on 2/20/65 & so I listed same in my last 'additions' that were in K-A#9. Once again my memory was all wet since it was an issue of CF and one of SPIDER MANUAL that I recieved on that date and no copies of CF#3 were also included as I thought. The fact that'everybody reads'Master Cassidy's zine is proven by the fact that noone pointed out this mistake to me since they weren't aware there was one. Master Cassidy told me that the third issue of CF would be out in June for sure; but I still haven't recieved any copies yet so presume that it was delayed. I detest errors in listings as much as anyone and from now on no matter what my memory says I'm not going to include any issue of any zine unless I have a copy in my hands or have seen it reviewed in a reliable zine like THE COMIC READER.

COMIC READER,THE (#37-May 20'65, 18 pgs; #38-June 14'65, 20 pgs; #39-July 14'65, 30(1) pgs) is published by Glen Johnson, dit, 25+0 for first class mailing. For flat mailing in a large envelope send a large envelope with a nickle stamp on it plus 25¢. Academy members can get CR for 20+0 or 20+ a large envelope with a nickle stamp on it for flat mailing, 5. (continued)

(continued)
CRIME STOPPER (#1-May'65, 22(2) pgs; #2-July 14'65, 22(1) pgs) is published by Ken Landgraf Jr., 1405 Geele Avenue, Sheboygan, Wisconsin, 53081. (as), dit, 30+10, 3. The second issue was the last of CS as the publisher decided to discontinue publishing the zine. CRIME STOPPER without a doubt contains the goriest am strips in existance and for blood, maimings & killings it rivals anything EC or the old Fox outfit ever did. It outdoes anything CREPPY has done or will do and this could be the reason why the second issue is the last. Not having read all the gory stuff the pros put out I can't say for sure that EC and the rest never surpassed it, but they would certainly be hard put to cram as much 'blood' & the rest into as many pages. Personaly I enjoyed reading it once as a change of pace and as an example of how far one can go. Fans have complained for a long time that the amatures weren't doing what the CCA didn't allow the pros to do. Well, this time it was done, perhapes overdone if lack of sufficient sales is the reason for its demise. I wish that Ken had sent Jeremy Barry and others review copies so that they could have reviewed same as it would be very interesting to read some 'expert' opinions on it. If any K-Alphaian with better than average writing talent lacking a copy would care to read&review one or both issues of CS, they can just let me know & I'll loan them one of mine for that purpose. That is unless they want to purchase one from the publisher themselves as I believe that same is still available.

EYE,THE (#1-May 26'65) 28(1) is published by Billy Joe White, Box 115, Columbia, Missouri, 65202. (as), lit, 50+0, 5.

FAWN THE DARK-EYED (#1-June 4'65) is published by Joseph Wehrle Jr., 539 West Mahoning,Punxsutawney, Pennsylvania, 15767. (as), lit, 25+0, 5. FAWN is the second issue of an amature publication that Mr. Wehrle, one issue of the now defunked BURROUGHS ILLUSTRATED being the first. It can be counted as a continuation of BI since thosewhosent in a buck for five issues of BI on a subscription basis have & will be sent four issues of FAWN instead. The first issue of FAWN consists of five sheets of paper,11-1/3" x 17-1/2" in size & printed on one side. The first sheet is the cover with a large pic of FAWN on it along with the title, credits & copyright notice. The second page consists of two rows of four panels each of the strip in color. The third page has the same amount of frames; but in black & white. The fourth page has two large panels for the first row & four panels for the second row of frames, likewise in black & white. The fifth & last page has two panels & an 'inlaid' title frame for the first two and two panels for the second row of frames; but these are in color. The title page is in black & white; making a total of three pgs in b&w and two in color for the issue. The story has just begun & it will be continued in future issues. The only fault with DAWN will be the long wait between issues to read more on the story and one speculates if Mr. Wehrle wouldn't have done bettwe to make the panels only have as large & got twice as many in.

FORUM (#7-May 7'65) 10(1) is available ONLY to Ex. Board members who all know where & how to get it. (continued)

GOTHAM GAZETTE (#1-May 20'65) 6 pgs is published by Steven Kelez, Box 457, Talmage, California. dit, 10+10, 4. This supplements BATMANIA & it likewise is a must for all Batman fans.

HERODOM (#1-June 1'65) 28(3) pgs is published by Joe Piscitelli, 27 Maple Street, Onenta, New York, 13820. dit, 15+10, 3. This is the first & also the last issue as its publisher appearently didn't get enough response in his opinion to merit a second issue. Master Piscitelli deserves a hand for two reasons. The first is for giving his customers 28 pages for only 15¢ and the second is for realizing that he couldn't acquire enough worthwhile material or enough customers for even a low price zine devoted to NPP that was worth the time, effort & expense that he would have to put into it.

HEROES HANGOUT (3-April 27'65) 48(4) plus a 5-1/2" x 8-1/2" 24(1) page supplement is published by Rudi Frankie. dit, 40+10, 4. This is the final issue of the publication.

K-ALPHA (#7-April 22'65, 88 pgs; #8-May 12'65, 90 pgs; #9-June 25'65, 64 pgs; #10-July 8'65, 56 pgs.) is distributed by Jerry G. Bails. dit/mim/lit, membership, 5.

KOMIKOLLECTOR (formerly COMIC ADVERTISER) (#5-June 3'65) 22 pgs is published by Danny Cassidy. dit, 30+10, 3.

MAGNUM OPUS (#1-July 12'65) 6-3/4" x 9-1/4" 28 pages is published by Steven Kelez, Box 457, Talmage, California and Mickey Schwaberow 5373 Gold Drive, Santa Rosa, California, 95405. (as), lit, 35+10, 4.

MASK & CAPE (#4-June 2'65) 60(1) is published by Steven Perrin, Box 357, Summit City, California, 96089 on the even numbered issues and by Margaret Gemianani, 67 Windemere Road, Rochester, New York, 14610 on the odd numbered ones. dit, 40+10, 3.

MORGUE (Monster Comics) (#1-May 22'65) 5-1/2" x 8-1/2",24 pgs is published by Ken Leach, Route 3 Airline, Cassopolis, Michigan, 49031. lit, 50+0, 3. This issue contains mostly am strips with a text fan fiction story or two.

ODD MAGAZINE (#10-June 28'65) 7" x 10-1/4", 40 pgs is published by Dave Herring. dit, 15+5, 5.

ROCKET'S BLAST-COMIC COLLECTOR (#38-May 5'65, 42 pgs; #39-June'65, 72(2) pgs) is published by Gordon B. Love. photo stencil, 4/$1.25 + 40, 5.

SPIDER MANUAL (formerly SMFCN) (#5-June 11'65) 30(1) is published by Joe Shea. dit, 10+10 to those who pay 15¢ a month dues (something I no longer do), 2.

(continued)

(continued)
STORIES OF SUSPENSE (#1-July 19'65) 32(4) is published by Marvin Wolfman, 142-18 59 Avenue, Flushing, New York. dit, 20+10, 3.

SUPER-HEROES ANONYMOUS (#2-July 19'65) 40(21) is publishedd by Bill Schell & Bill Engelbert. mim, 30+5, 2. This is the last issue of S-HA due to lack of response on the first one.

TEXANS ONLY (pre-issue, 2 pgs; #1-June 8'65, 4 pgs; #2-July 1'65, 10 pgs) dit, s.a.e. to residents of TEXAS. TO is available ONLY to residents of the Lone Star State with two exceptions· those two being the House of Info and George R. R. Martin. TEXANS can get it by sending an s.a.e. prior to the 20th of each month. TO is an informal zine where in Texans can discuss and express their own opinions, interests, complaints, etc., and generally feel a little closer as a state of fans. ONLY TEXANS can get it, minus the two exceptions, so it's a waste of time for any non residents to try and get it. Who'llbe the next person to start up a state only zine? If they do, I hope they'll emulate the Texans and supply us with a copy!!! Kent Russell pubs TO.

TINDERBOX (#1-July 15'65) 22(3) is published by Gene Klein, 33-51 84 Street, Jackson Hts., New York, 11372. dit, 15+10, 2.

TRADING POST,THE (#2-July'65) 56(5) is published by Ross Knight. dit, 50+0, 3. #1 available for 35+10; #2-40+10.

WEB-SPINNER,THE (#1-May 21'65) 26(1) is published by Mike Appel, 1103 Kinsella Avenue, Belleville, Illinois, 62221. dit, 20+10, 3.

YANCY STREET JOURNAL (#9-July 10'65) 4 pgs is published by Marty Arbunich. lit, 15 & sent folded in an envelope, 5.

YMIR (#2 or #7 by the old numbering system-??'65; #3-??'65) is published by Johnny Chambers. dit, 25+10, 3. Do tp my order being lost in the mail & the publisher not realizing that after having purchased 4 copies of the first six issues I'd want at least one of the seventh& that no order from me meant it was lost in the mail or I had forgot to send it & consequently not bothering to send me a card informing me that the issue was out with no order on hand from me for it, as well as my own not bothering to check up on the pub a lot sooner I missed out on acquiring copies of YMIR#2 or #3 & only recently acquired one copy of #3 from a fan who had no futher use for it. Therefore, I'll pay or trade at cost price for complete copies of YMIR#2&3. State price & condition.

I don't have copies of CYCLOPS or ADVENTURE-HEROES' HIDE-A WAY(reviewed in TCR#39)yet; so they'll have to wait 'till next time to get mentioned. Due to lack of space, SHUDDER & SPECTRE (formerly 4F) with comic material (the former by Mike Higgs & the latter by Mike Appel) will have to wait also.

I CAN FIND NO WORDS TO THANK YOU FOR SAVING ME FROM AN ENDLESS SLEEP! I AM AVEK --- ONCE KING OF ZORNAH!
YOU WERE KING OF ZORNAH --- THE SLAVE WORLD?
3

THE KING OF ZORNAH

AUTHOR'S NOTE: SOMEONE GRADUATE WORK MADE FOR A FLESH JOB THIS TIME, AND NOT MUCH OF IT! MORE KING OF ZORNAH SOON! JJW

WHAT'S UP IN COMICDOM

by Tom Sampson

I'm a somewhat new fan in comicdom and most of you probably haven't heard of me before. I'll try to acquaint you with myself. I'll be a 16 year old Junior in September. My hobbies include American and Roman History, American and English literature, comic collecting, fanzine collecting, writing and drawing for zines, basketball, track, and swimming. I enjoy fandom very much and was cajoled into joining by Jerry Bails.

I just got back from a comic collectors paradise today, The Goodwill. The prices are fantastic, 5¢ a comic or 26 for a dollar. While I was there I bought a Flash Gordon Big Little Book. Price - 5¢/.

If I'm correct "The Cartoonist" No. 1 will be published in only 13 States. If it warrants enough sales then the second issue will be sold throughout the US. Would anyone like me to buy them a copy?

The JSA seems to be gradually coming back into the present. After Dr Fate& Hourman came Starman and Black canary and next comes Dr. Mid-night and the Spectre. The JSA even had the whole cover of JLA #37 to themselves. At the rate the're going they might even take over the JLS mag completely.

I like the way that Marvel develops their characters. Stan Lee never stops experimenting. Just think, Reed and Sue are getting married after 4 years and Spiderman has graduated from High School. But after 27 years Superman is still single and Robin has been in high school 26 years. The Doom Patrol is the only comic DC has that even gets near Marvel character development. I predict that in 5 years Charlton, aided by Roy Thomas and other fan writers, will become the number 2 company in quality. I sure hope that Marvel buys it's own distribution company. The competition is far from fair at present.

After reading issue #6 of Star-studded Comics, I'm convinced that given the materials, funds and distribution of pro companies Fandom could run a Pro Company and do twice as good as any company is at the present.

If anyone has any mint copies of Alter Ego #1,2,3,4,5,6,7, Hero 1-5, Xero 1-5 or Johnny Quick, Johnny Thunder or the old G.L. please contact me.

John McGeehan: Thanks for inquiring about the Comicdom Fan Club.

Derrill Rothermich: Thanks very much for the articles you sent me. You certainly are a good writer. Good luck with Ter.

Raymond Miller: Do you need Flash Gordon and the Red Sword Invaders for your collection?

Johnny Chambers: I enjoyed your picture of sandman last ish.

Jerry Bails: Thanks for my D.C. index. How come the Alley Awards aren't published in one complete set. I know I would take more pride in the results if they were in one set. I might be able to mimeograph the results in one complete pamphlet for you if thats what needed.

Roy Thomas: Thanks for A-E #8.

Glen Johnson: Congratulations for the fine job you've done on Ter the past 14 mo.

Howard Koltnor: You did a fine job on the Powerman story in SSC#6.

I wonder why in the world after 9 issues of IC-A only 30 people have joined?

How come the pros never agree with us fans? In forbidden worlds No 129 Derrill Rothermich stated that the reason John Force, Magic Agent failed was that the stores were either poor or too short. In IC-A No 9 Dennis Richard stated the same thing plus adding the comment, "The art was one of its virtues." However, when the pros saw Derrill's letter they almost threw a fit in stating that it was art that ruined John Force and that the stories were great. If they claim it was the art, why don't they let Whitney draw him for Unknown Worlds?

Whats up in Comicdom No. 1 is published by Tom Sampson, 6401 Highland Drive, Vancouver, Washington 98661, July 1965

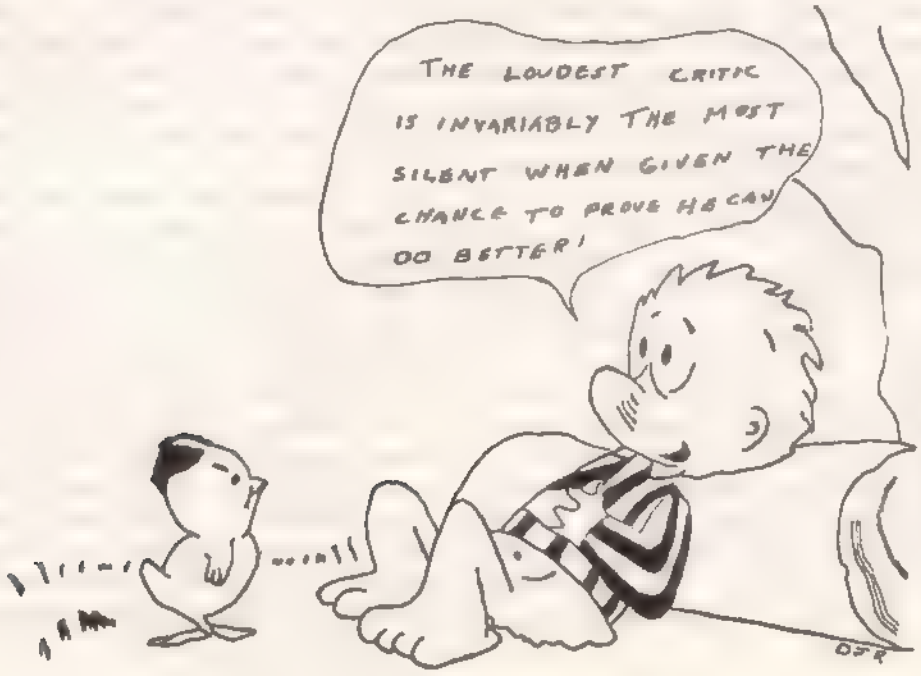
WANDERING MINER

DERRILL ROTHERMICH

I want to take this opportunity to thank those of you who have promised me support as the next editor of TCR and especially those who have given me valuable suggestions--Glen, Jerry, John and Jan, and Biljo. As I said before, I hate to see Glen give TCR up. Despite the criticism he has received, Glen has done a tremendous job with TCR and set a high standard that I will have to work hard to equal or surpass. I wish I was in a position to second John Ryan's suggestion of a special award but since I am not, I will have to leave that up to one of you. I am not brave enough to have the idea that I will be able to please all of the readers but if I don't it won't be for lack of trying. There will be a few changes but the basic form will remain the same. Some of you may be asking why. Well, it's as simple as this--I can see no reason for changing something when it is almost perfect as it is. However, this isn't to say that TCR will become stagnant. I will incorporate anything that I think will improve TCR and will carefully consider CONSTRUCTIVE criticism. I emphasize the constructive part because frankly I care nothing for cranks who just delight in tearing something apart for the shear joy of it. Glen's July issue was a real giant but I am afraid that I can't promise another such issue in the near future. I will be loosing quite a bit of money on TCR and don't mind this but I can't allow myself to go broke on it.

Now on to other matters. Since I didn't have a contribution in the last issue of K-a, I will include comments on #9 here.

JERRY BAILS: Now that I have the added load of TCR my contributions to K-a may tend to become negligent but I will try to keep an everyother month schedule. I have met this schedule since I joined and hope to continue to do so. The last thing in the world I want to do is to miss out on K-a. It's just too good to miss. Your idea on a publishing cartel is great but I see a few problems that you also have evidently seen. Granted that it would take a certain amount of work away from those who are now laboring to put out their own zine. However, what of the



person or persons who would have to act as editor-in-chief. This project would involve so much work for him that there are probably few who would have the free time that this gigantic project would require. If not one person then, a group would be needed. But where do you find such a group that can work closely together for long periods of time? Just finding someone who will have the time to form such a cartel will be a major project in itself. If Richard Kyle can find the time to do this I am all for it. He is without a doubt one of the very best writers in fandom. However, if he did take this position, I would imagine that we would see even less of his talent. With this load of extra work, where would he find time to write? Secondly, don't you think that a circulation of a thousand copies is too optimistic? With all that it would offer, it seems that this wouldn't be too high but I very much doubt if the cartel would reach this figure for at least two years. AE has been around for over 4 years yet just only recently achieved this high mark. Indeed this would sell high but I think not a thousand copies. I would love to see this become a reality but I would imagine that the amount of work that would be involved would by itself prevent it.

You commented on my Avenger statements so I shall return the compliment. I admit that now there is no need to coordinate the Avengers with Thor, Ironman, or Captain America. However, there was never any need to coordinate with the CA strip in the first place since these now are war tales. Even now, Stan still continues to have the Avengers tied in with these strips and I doubt if he ever intended to have it any other way. This coordination of strips in something that infests all of Stans books because he WANTS it that way. Many times in the tales there existed conflicts with the individual's strip and his actions in the Avengers. However, this didn't stop Stan. As for using the team to test new characters, I doubt this. First of all, Stan is very reluctant to give some of his more established stars their own books so I doubt if he would do so for the second raters in Avengers. As for their own strips, I doubt this also but still this is more possible. Stan made the switch in Avengers to give these characters a place in the Marvel line-up so why worry about finding another place for one of them. Out of the present crew only one really deserves his own strip--Captain America--and he already has one. Stan will just vary the membership in Avengers to suit the readers taste rather than putting the most popular in their own strips. Sure Quicksilver is popular but this will just mean that he will play a more prominent roll in Avengers, not get his own strip. Too get off this particular path, I was wondering how closely you have been following the new Avengers. I can't quite put my finger on it but I have the distinct feeling that Stan Lee hasn't been writing it since #15 but has just been taking credit for it. I have asked Roy to see if he can confirm this one way or the other but I doubt if Stan will want this information released if he is no longer doing the strip. Do you have any ideas or information along this line?

PETE JACISC & RICHIE BENYO: Good Grief, fellows! Please, no more plot rehashes!

STEPHEN PERR: You might think that I am prejudiced but I have to go along with the comments of John Ryan. Others have stated that TCR is uninteresting. While I have never fully agreed with everything Glen has done with TCR this just isn't one of its faults. What you overlook is that TCR isn't meant to be another Alter-Ego or Comic Art. Being published on a monthly schedule in itself puts quite a severe restriction on it not to mention the fact that Glen can't print what he doesn't receive. He can'try forever to get contributions in the form of articles and columns but if no one is willing to send them he can't be blamed. A good example of this is Glen's request for reports on fan cons. Many have wondered why more of them don't appear in TCR but the simple fact is that they just aren't sent to Glen. This is his fault? The plain fact is that fandom just doesn't support TCR like it used to. If some one can figure out why I wish they would let me in on the secret. Take for instance the tips on Marvel that appeared in

Yancy Street Journal #9. These were sent to Marty Arbunich by Bill Placzek who is a subscriber to TCR. Bill has supplied news tips before but suddenly decides not to send these particular items to Glen. This is support? This is a little afield but not toomuch. So you also think that ditto reproduction is also uninteresting. Boy, you must really have a time finding some zines that are interesting. As far as I know, the vast majority of the zines being published in fandom are done by ditto including much of K-a. Granted there is much about ditto that could be done better by other methods but there is also many reasons for using ditto. I can't understand just what you mean in that memeo makes for more fun. Like ditto, it also has several things against it as well as a number of reasons for using it. No method is really the perfect method. If you want litho or offset, there is a great expense, memeo stencils are hard to use and don't give the best reproduction for art, and ditto is hard to get more than 350 or so clear copies from. No matter what method used, there is going to be some one who doesn't like it. So where does this leave the editor? He just has to choose the method that is best for his particular situation. With Glen this happens to be ditto. I don't think that this fact necessarily makes TCR uninteresting. I would be glad to continue this discussion through K-a or by personal letter if you wish. If you have any specific suggestions to make, let me know. So far all you have done is state a complaint without making any suggestions. This is of no help to any editor. I understand your comments are sincere and so are my comments above. How about you other readers? Any comments on this? I have all three methods of reproduction open to me but I have already decided on one of them and am preceeding with my plans upon that basis but welcome any comments. I hope you find future issues more interesting, Stephen.

JOHN RYAN: Well, after mentioning you more than once in the space of the last two and a half pages I finally get around to thanking you for your kind comments about me. I don't really deserve them but will try my best to live up to them. There are bound to be many times that we don't agree on what is best for TCR but I hope that this doesn't dull your strong support for TCR. If I don't keep the quality of TCR up at a high level, I can count on you to be one of the first to jump on my back and this is exactly what I want you to do. I fully agree with you about art accompanying articles. Space wasters stand out like a sore thumb and ad little to the enjoyment of K-a. However, I must confess that I resorted to this in my last issue of WANDERING MINER. I had not planned the Batman drawing but I just simply ran out of things I wanted to say and it happened to be in the middle of a page. As a result I inclosed the Batman drawing. It was a little bit of a rush job as you can tell but didn't turn out so bad. The Pogo drawing in this issue was done several months ago and I never had any intention of using it but suddenly I found the perfect place for it and decided to include it. There is a lot behind what I have him saying but I refuse to go into any detail on it. As a result I am just leaving it as it is.

GLEN JOHNSON: Now that you won't have TCR to worry about, I would imagine that you will be able to get your contributions into Jerry earlier. That should make him happy but now I am the one out on a limb. Oh well!! I have already cleared this point up with you but I guess that some of the other readers are still confused about it. I don't think that I complained about you PRINTING Danny's ad. (At least, I didn't mean to.) However, what I was referring to was how it was worded. You were correct in printing it and I would have done so if I had been in your place. My real complaint then lies with Danny himself. No matter how much he had been wronged by Howard (or thought he had been) his complaints against the Academy were completely unjustified. However, I guess it is hard to expect maturity from a person who tries hard not to be. While I am on this line of thought, I must warn Danny that he has just lost my vote for most insane statement of the year to one who more rightly deserves it--Phil Seuling for his masterpiece in RB-CC #39. Congratulations, Phil!! So anonymous letters are cheap. Well, you are

guilty of exactly the same thing you condemn Glen for. If Phil really believed what he had to say about Glen, why didn't he have the guts to say who he was referring to. Guilty conscience or fear of a libel suit? I had hoped never to see anything like this in a fanzine and I hope I never see it again. As I said in my review column in TCR, such personal attacks belong only in personal letters not in zines. I don't know even why I mentioned this except to get a point across. Actually, Glen, you don't need to be defended. Your own actions are defense enough. It's just a shame though that after all the hard work you put into TCR, this is the kind of thanks you get.

KEVIN KLINER: I can't take a look at the cover you drew for K-a #2 simply because the first issue I have is #4. The latest issue of JLA went on sale here today and marked a definite change in it, for the worse. That was the most sickening thing I have ever seen. Maybe if I close my eyes it will go away but I doubt it. Granted that Sekowsky has done some good art in the past but his work on the JLA has never been good and has gotten progressively worse. Of course, it is nothing new to say that the JLA isn't any good but the thing that really hurts is that this was for all practical purposes a JSA tale. If this is a foreboding of the future, then is wish that the JSA had just stayed dead. What happened to Fox? He turned out some great tales for the Showcase and Brave And Bold team-ups and then suddenly springs this on us. If Schwartz and Fox aren't going to do this right, they might as well just forget the whole thing and let the JSA rest in its quiet glory. I just can't bring myself to agree with your statement that the modern day counterpart of such characters as Superman, Green Lantern, and Wonder Woman are better today that in the 40s but do agree that the counterparts of Hawkman and Atom are better today than they were in the past. The Flash is pretty much of a toss up. The first few issues of the new Flash were great but he has steadily been going from good to fair to poor. Right now, the only thing saving him from being a total waste is the great art of Infantino. This all brings up the following suggestion: get rid of the JLA and work at improving these characters in their own books. However, being practical, I realize that this won't happen. Why doesn't Julie give John Broome a try at writting JLA? Surely he couldn't do any worse than Fox has. Your suggestion of trimming the JLA to Green Lantern, Atom, Flash, Hawkman, and Batman (I just can't stand Aquaman) would be a step in the right direction but like changing uniforms doesn't correct what is most wrong. I wouldn't mind the crowd scenes if the art and stories weren't so lousy. As for the JSA, your line-up is good. As a matter of fact, no line-up that the JSA ever had was really bad. The best thing for the JSA is to be put into their own book with the line-up you suggested and kept completely seperated from the JLA. This statement is based on the belief that the JLA will still be around. When I made my suggestion, I was going on the idea that the JLA would be replaced by the JSA line-up I suggested.

BATMANIA #1 and 2: For those of you who might have missed these two issues when Bill White published them on a limited run, I have just received permission from Biljo to reprint these issues and they are currently at the printers. They will be published via photo-offset and sent with an envelope at $ .60 each or both for $1.00. Although they won't be mailed out until the first of September I would suggest that you get your order to me as soon as possible.

WANDERING MINER #5---Printed as often as possible by Derrill Rothermich, 606 West Eleventh, Rolla, Missouri 65401

"[illegible]" by John Brosnan.

Mark Gideon brought the car to a silent halt in the shadow of the building. He got out and walked quietly round to the side door and felt the cement wall alongside it for the concealed button that would deactivate the defence mechanism. He found it, pressed several times in the correct pattern then groaned and turned the [illegible] as the alarms arrived. As Gideon entered he could still hear the shrill buzz of the emergency signal coming from his car. He didn't turn on the lights, there [illegible] small square object with a luminous dial.

[illegible] He [illegible] pocket. [illegible] He [illegible] the [illegible] He [illegible] to the [illegible] wall. [illegible] like [illegible] [illegible] [illegible]

?ented to the committee during the hearing?"
"I do,"said Gideon.
"Then you will recall saying,among other things,that though you believed I had much potential I would never achieve anything outstanding due to,as you so charmingly put it,

But at last the time has come.....your time."

ices since your time."said Gideon pleasantly.

"Mr Gideon,have you ever read "The New Accelerator"by H.G.Wells?"
"Yes, if I remember correctly it was a story about the discovery of a serum that accelerated the body's metabolism many times it's normal speed.An interesting idea."

about to happen,Mr Gideon.It will be a unique experience."

[illegible] a different [illegible] could detect [illegible] Baxter seemed to be standing unnaturally still. The [illegible] sound of the outer silence,the deep hum of the [illegible] [illegible] air seemed to have gone. Even the murmur of far off traffic,thought Gideon,but it was the only [illegible] [illegible] actually invented a device that produced the same effect as H.G. Wells [illegible] [illegible] a stared hard at Baxter,not a flicker of any movement appeared [illegible] looked like a statue frozen in the position he was in when he had pressed [illegible]. Even Gideon didn't feel any different he knew his body was living many times faster than anyone else's.His heart was beating quicker than any other time he'd ever had before,and his blood was racing through his veins at possibly the [illegible] [illegible] plane.Just how much his rate of living had been increased he did not [illegible] but,and how did this fit in with Baxter's plan of revenge? He turned [illegible] to the gun in Baxter's hand,the barrel of which pointed unwaveringly [illegible] the index finger coiled around the trigger appeared motionless. A sudden suspicion occurred to Gideon,and with a small boy [illegible] fear. The suspicion he examined [illegible] coldly and calmly,the fear he ignored.Yes,it must be the answer,Gideon felt an [illegible] admiration for the man who stood before him,it was an ingenious idea.He [illegible] [illegible] that held his wrists,they were [illegible] [illegible] unfortunately spoilt the situation.First [illegible] [illegible] [illegible] Apparently the current being fed through Gideon's body [illegible] [illegible] each cell is like a tiny electric battery,it contains [illegible] electric [illegible] constantly [illegible] the rate of [illegible] determines the speed [illegible] [illegible] act like faster than a [illegible] [illegible] other words the [illegible] [illegible] to run at [illegible] [illegible] like ten times [illegible] [illegible] [illegible]

than an older person therefore exterior time seems to go slower.As a person matures and ages their rate of metabolism decreases and exterior time appears to speed up. An hour is a great deal longer to a child of six than it is to a man of sixty. Gideon's mental examination of the mechanics of the situation was abruptly terminated when he suddenly became aware of a red glow emanating from the barrel of Baxter's gun. It was approximately two minutes (in his time) after this that Gideon saw beginnings of a cloud of smoke emerging, and five minutes later the rounded nose of the bullet. So fascinated was he with the extraordinary phenomenon that the bullet had travelled a whole foot from the gun before he once again realised the acute danger of his position. With all his strength he strained against the iron bands but to no avail, finally with a sigh he relaxed. The bullet crept closer. Like the hand of a wristwatch it was moving so slowly it appeared to be motion-less. At least he now had some idea of how much his living rate had been accelerated. Baxter was standing approximately eight feet from him and holding the gun at arm's length. The bullet had travelled over a foot in three minutes of Gideon's time, that meant he was living about one thousand times faster than anyone else. An idea suddenly occurred to him, it was a slim chance but there was nothing else. His left wrist was secure in it's iron cuff due to the electrical cord binding it but he could move his right wrist slightly. Gideon started to shake it, slowly at first then faster. Seconds went by, then a minute,then another. He swore as the air friction burned his hand but he kept it moving. His wrist was hitting the sides of the iron band many thousands of times a second when it finally shattered with a loud ping. He relaxed for a moment then looked to see where the bullet was. It hung suspended exactly halfway between the gun and himself. With his newly freed hand he examined his manacled left wrist and the wire leading from it. From the steady throb of pain Gideon guessed that the end of the wire was inserted directly into his flesh. For a moment he toyed with the notion of pulling the wire out but dismissed it as fatal as he realised that if he returned to normal he would have no chance. At least he had some advantage in his present state. He felt the band around his neck and discovered it was even thicker than the others. He stretched his fingers out in to the traditional karate shape and raised it above the manacle on his left wrist. He brought it down hard and gave an involuntary cry as the tremendous friction scorched his skin.Gritting his teeth he repeated the action again and again. On the third blow the iron fetter fell apart. One to go. He looked at the bullet. It was eighteen inches from his chest. He reached out and touched it. It was hot. He tried to move it but it wouldn't budge. He clenched his fist and raised it high above his head then brought it down with all his strength on the bullet. His hand exploded with pain but the bullet remained in the same position. Time was running out. Gideon began to hammer desperately at the band around his neck. Even with his arms free it prevented him from any movement. Suddenly he noticed the bullet had changed direction. It was now travelling slightly more to the left. Apparently his blow had had some affect. He traced an imaginary line from the bullet along its estimated new trajectory. It would make contact approximately on the middle of his shoulder. It was better than having it finish up in his heart but Gideon didn't welcome the new prospect just the same. The bullet was less than six inches away. He struck at it again but to no avail. He pulled and pummelled at the metal around his neck but it held firm. Then the dreaded moment arrived,he felt the soft nudge of the bullet on his shoulder. He increased his efforts but still the thick manacle defied his assault. The bullet was beginning to hurt now as it pushed slowly into his flesh. Deeper and deeper it dug. Gideon tried to pluck it out with his fingers but it wouldn't move. The pain increased. Gideon felt himself slipping into unconsciousness. There was a moment of blackness before he forced himself back to awareness. His shoulder felt sticky,he glanced down and saw the blood He made one last frantic effort and once again began battering at the damned collar of iron. Without warning it disintergrated. For a short time he sat there gathering his strength then he tried to get up. As he did so he almost fainted again from the agony in his shoulder. The bullet wouldn't let him rise. It was as if an invisible creature was slowly pushing a spike into him. Gideon was sure that the bullet was slowing down.

Judging from the size of the revolver he didn't think it was powerful enough to drive the bullet right through his body. For an eternity he sat there enduring the pain,then he made another attempt. With a flood of relief he discovered he could move,the bullet had finally come to a halt. Slowly he staggered to his feet and stood unsteadily. Baxter was still in the same pose he had been in a million years ago,his lips still twisted in a triumphant sneer. Gideon hurled himself at Baxter,his bloody fist cleaving the air before him. There was an all too brief moment of satisfaction as he felt his fist connect and then once again the blackness closed in. As before his return to consciousness was accompanied by intense pain, apart from the savage ache in his shoulder the skin on his face and hands was badly burnt. And he could smell charred cloth. Gideon slowly raised his head and looked about him. He gave a shocked gasp. Baxter lay spreadeagled beside him on the floor, his skull completely shattered....what was once his head was now a faceless pulp. Gideon wondered vaguely at what speed his fist was travelling when it had struck Baxter's jaw. Judging from his scorched clothes and Baxter's condition it must have been something fantastic. He heard a car go by outside and suddenly realised he had returned to normal. A quick look revealed the wire was no longer in his wrist, it had apparently been pulled out when he hit Baxter. He dragged himself up and painfully staggered out of the room into the corridor. He opened a small wooden box that hung on the wall and pressed a button. It would set off an emergency alarm in the houses of six of the Society's leading members. Then Gideon crumpled to the floor.

ALONG THE APA-IAN WAY — Jerry Bails

The time has come to reflect back over the year, and try to find ways of improving K-a in the year to come. I don't think I'll get an argument from anyone when I identify issue #8 as our best effort of the year. Nor do I think anyone will disagree with me when I say that we dropped down seriously in the issues that followed, despite the fact that we added new members. Part of the drop may have been due to the fact that some members confuse CAPA-alpha with other APAs to which they belong. DON'T!!! The purpose and goals for which CAPA-alpha was founded are in many respects incompatible with the normal mode of operation of the APAs of SF Fandom. We are not so much interested in quantity as we are quality. The whole concept of dashing off several pages every week for a 100-page weekly APA-zine should be foreign to anything attempted for this magazine. The minimum of 4 pages in any 3-month period was deliberately set to encourage only the very best from each member. Don't feel that you must make every issue, or that you must hurry off mailing comments every month; just concentrate on producing your best work on a schedule that will meet your membership quota. Then and only then will we have an APA-zine worthy of the time it takes to read it each month.

In line with my own suggestion in the preceding paragraph, I have decided to drop my monthly column in favor of various articles produced at a more leisurely pace than a news column can be. The news items will be submitted to THE COMIC READER, which is perhaps where they should have gone in the first place.

There is a definite need for revisions to our By-laws to assist in elavating the quality of K-a. I have a number of ideas that I'd like to present here without comment. Please reflect on them, and comment on them in your respective departments.

(1) Mailing comments should receive only half-credit, unless they are integrated into a whole piece that can stand on its own merits.
(2) Color covers should receive double credit.
(3) Except for special material reproduced by extraordinary means, all contributions must be printed on both sides.
(4) Members should be encouraged to use colored paper to brighten up the overall appearance of K-a.
(5) The Central Mailer should have greater editorial control over the acceptance and rejection of contributions, or at the very least, should place material that he feels is sub-standard near the back of each issue separated by a division page, which indicates the nature of his criticism.
(6) A new requirement for membership: A 4-page submission that is approved by the C.M. and a simple majority of the members. (As you can see, I am asking for greater control of K-a. I am sincere when I say that either this is accomplished in CAPA-alpha, or it will be accomplished in CAPA-beta.)
(7) Penalties, including temporary suspension and fines not to exceed $1.00, for repeated failure to comply with the By-laws and meet the editorial standards of K-a. Such penalties to be levied by the C.M. with the approval of a simple majority of the members. (This is designed to curb current abuses.)

X-a
SILVER STARR,
CREATED BY
STANLEY POTT,
WAS AUSTRALIA'S
VERSION OF
'FLASH' GORDON